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SUPPLEMENT

TO A

CLASSICAL DICTIONARY OF INDIA

ILLUSTRATIVE OF THE

MYTHOLOGY PHILOSOPHY

LITERATURE ANTIQUITIES ARTS

MANNERS CUSTOMS &c.

OF

THE HINDUS

BY JOHN GARRETT

DIRECTOR OF PUBLIC INSTRUCTION IN MYSORE

EDITOR OF THE BHAGAVAT GITA, IN SANSKRIT AND CANARESE

PANCHA TANTRA, KATHA MANJARI, SHABDA MANI DARPANA, ETC.

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ABBREVIATIONS.

B. W. G.	Birth of the War-God. A Poem by Kálidása, translated by R. T. H. GRIFFITH, M. A.
D. P. I.	Description of the Manners and Customs of the People of India, by the ABBE DUBOIS.
I. E.	Iliad of the East, by FREDERIKA RICHARDSON.
S. M.	Selections from the Mahábhárata, by F. JOHNSON.
S. O. I. P.	Specimens of Old Indian Poetry, by R. T. H. GRIFFITH, M. A.
S. R.	Scenes from the Rámáyan, by the same.
T. M. L. S.	Transactions of the Madras Literary Society, vol. I.
T. C. I.	Tribes and Castes of India, by the Rev. M. A. SHERRING, M. A.

PREFACE.

THE CLASSICAL DICTIONARY OF INDIA was published in September, 1871, and received with marked favour by the local press. The author begs to return his best thanks to the writers of the various notices of the work which appeared. As anticipated, it was pointed out that several names and subjects that should have been included had been overlooked. The *Calcutta Review* and the *Madras Times* called attention to omissions of this nature, without expressing much surprise at their occurrence. It is to remedy these defects, and make the DICTIONARY more complete, that the present SUPPLEMENT has been published. It will of course be incorporated with the work if a new edition should be required.

J. G.

January, 1873.

SUPPLEMENT

TO

CLASSICAL DICTIONARY OF INDIA.

Abhinayagupta—A celebrated teacher of Alankára, under whom Kshemendra states that he studied. Abhinayagupta is supposed to have lived at the beginning of the tenth century, A. D., and is cited by various writers as an authority on Alankára.

Adoption—(*Add at page* 10.) The Brahman who is destitute of male issue looks out amongst his nearest relations, such as his brothers or uncles, for a youth whom he may adopt. If he cannot find one in that class of relatives, he goes to his wife's kindred. He may even adopt the children of his own daughter. Those who have several male children, very willingly part with one of them to a relation who has none, particularly if he be rich; by which means the property is retained in the family. But if he does not find a suitable youth, among his own relations or those of his wife, he has recourse to some poor Brahman with a large family; and if he be in tolerable affluence himself he is not likely to be unsuccessful.

The ceremonies connected with the act of adoption differ in various parts of India, though essentially of the same character everywhere. They generally commence with a sacrifice or offering to the patron god of the house or to Ganeśa; followed by the sprinkling of holy water by the Purohita. The sacrificial offerings terminated, the adopting father and mother sit down in a place prepared for the occasion; the natural mother of the child, after receiving presents in money and clothes, as her wages for

nursing, approaches the adopter, who in the presence of all the assembly, inquires whether she delivers him her child to be brought up; to which she replies *I do deliver him to you to bring up.* This phrase is held distinctly to import, that she gives up her son, not as a slave who is sold, but to be reared as a child of the family.

A dish is then brought in, filled with saffron water, consecrated with mantras by the Purohita; and the mother, taking the dish, delivers it to the adopter, and at the same time invoking the fire to bear witness, she thrice repeats the words, "I give thee this child; I have a right to him no more." The adopter, taking the child, says, "This child has been given to me, and the fire adjured as a witness of it; and I, having drank of the saffron water, promise to rear him as my own son. He enters into all that belongs to me; my property and my debts."

Then he and his wife, pouring saffron water into the hollow of their hands, and dropping some into the hands of the child, say before the assembly, "we have acquired this child to our stem, and we incorporate him with it." Then drinking the water from their hands, they make a profound obeisance to the assembly, and the officiating Brahmans reply Áśírvádam (Blessing). The ceremony is terminated as all their festivals are, by a repast to the Brahmans and the distribution of betel and pieces of money.

Amongst the Sudras the adopting parents pour on the feet of the child water from the pitcher which they hold in one hand; and catching it with the other hand, drink it.

In some cases the child is simply surrendered and accepted in the presence of fire, which is appealed to as witness of the adoption; and this suffices to render it valid and legal.

On the banks of the Ganges the act is performed by taking the river to witness the mutual agreement; and this stands in the place of other ceremonies.

In whatever way adoption is consummated, the adopted child loses all right to the property of his natural parents, and is not answerable for the debts they may leave behind them. The

adoption of girls is rare, though not without example. *See* DUBOIS, D. P. I.

Agastya—(*Page* 13.) In a note of Professor Wilson's to the Uttara Rama Charitra (vol. xi, p. 322), there is a legend of Agastya similar to that related of Astika, q. v. "Agastya having seen his ancestors suspended by their heels in a pit, was told by them that they could only be extricated from their position by his begetting a son. In order to obtain a wife for this purpose he made a girl of the most graceful parts of the animals of the forest, and gave her without his privacy to the king of Vidarbha, to be his daughter. She was named Lopamudra from the distinctive beauties (*mudra*) of animals, as the eyes of deer, &c., being subjected to loss (*lopa*) in her superior charms. When marriageable Agastya demanded her of her father, and although sorely against his will, the king was obliged to consent to her becoming the wife of the sage."—WILSON, *XI*, 322.

Agneyastram—(*Add at page* 14.) Fiery arms or rockets, were possibly employed by the Hindus in remote antiquity, as well as in recent times; whence came the notion of certain mysterious weapons framed of the elements, and to be wielded only by deities and demi-gods. These make a great figure in the battle scenes of the Rámáyaṇa and Mahábhárata.

Agni—(*Add at page* 16.) "Agni, who in the Vedas is the type of the sacrifice, and with it of civilization and social virtue, takes an entirely different character in his capacity of 'kravyád,' or flesh-eater. He is represented under a form as hideous as the beings he is invoked to devour. He sharpens his two iron tusks, puts his enemies into his mouth and swallows them. (R. V., x, 87, 2 ff.) He heats the edges of his shafts, and sends them into the hearts of the Rákshasas. He tears their skin, minces their members, and throws them before the wolves to be eaten by them, or by the shrieking vultures."—MUIR, II, 391.

Agnivesa—A sage named in the Mahábhárata, the son of Agni, the deity of fire. He was one of the early teachers of medicine.

Ahavaniya—The consecrated fire for oblations. This, with the Gárhapatya and Dakshiṇá form the Tretágni, or triad of sacred fires, in opposition to the Laukíka or merely temporal ones. *See* Fire, Sacrificial.

Aindrajalika—Conjuring; from *Indra*, a deity, and *jála*, a net. The art of magic or necromancy has always been prevalent in India, and attained a degree of perfection that has perhaps not been surpassed in any other country. Even to this day feats are performed which it is difficult for the most acute observers to explain. The apparent production and growth of a mango tree is a performance so cleverly executed as to excite the astonishment of those who have been most determined to discover how the illusion is effected. In the Hindu dramas magicians are described as having a bunch of peacock's feathers in their hands, and this bunch still forms the implement of conjuring, and is carried by mendicants in India who pretend to skill in magic; it is especially used by Jaina-vagrants.

Aindri—The son of Indra; a name of Arjuna, the third of the Páṇḍava princes.

Akampan—One of the giant-leaders of Rávaṇa's army; it was Akampan who told his king of the strength and invincibility of Ráma.

> "No power can check, no might can tame,
> Ráma, a chief of noblest fame."

He then counselled Rávaṇa to try stratagem to effect his purpose.

> "That hero in the wood beguile
> And steal his lovely spouse the while."

Aksha—(*Page* 23.) Aksha was heir to the throne, a youth merely, but who had already made himself a name in the battle field. He entreated his father to allow him to try his strength with Hanumán. When the noble son of the wind saw this new opponent, his heart was filled with compassion. 'This hero is still but a child,' he thought; it were against my will to slay him in an hour when life seems filled with beauty. Ac-

cordingly, the gallant monkey, wishing to spare Aksha, sprang to the ground, overturned the chariot with a blow and killed the horses. But nothing daunted, the brave youth sprang up, and bounded through the air to meet Hanumán, 'well done, valiant Simian!' he shouted, 'but thou hast not yet triumphed.' When he saw that Aksha's daring only augmented with the combat, "There is no help for it said the magnanimous ape regretfully, 'A fire that increases cannot be despised; I cannot let pity for this hot headed boy imperil my mission!' Thereupon he seized the young warrior by the feet and threw him down head foremost. So Aksha, the lion-hearted, the joy of the city of Lanka, lay cold and dead on the breast of the one mother-earth.—*I. E.*, 233.

Alankara—Ornament, decoration. Alankára is frequently mentioned as one of the daily ceremonies to be observed, and means then the putting on of ornaments. Alankára Sástri means Rhetoric, a subject on which various treatises exist, but none of any intrinsic value.

Amavasu—The third of the six sons of Purúravas and Urvasí, and one of the progenitors of the lunar race of kings.

Anagundi—Part of the Dekhin, the maps of which are disgracefully defective. The mountain Rishyamúka, and the scenes in its vicinity, alluded to in the Rámáyaṇa, are said to be now known by the same appellations in the neighbourhood of Anagundi.—WILSON.

Anala—One of the daughters of Daksha, who was married to Kaṣyapa, and became the mother of all fruit trees.

Anargha-Raghava—A drama in seven acts; better known under the appellation of Murari-Náṭaka, which it derives from its author. The story is similar to that of the Víra Charitra. It has no dramatic merit, being deficient in character, action, situation, and interest. As a poem it presents occasionally poetic thoughts, but they are very few, and are lost amid pages of flat common place, quaint conceit, hyperbolical extravagance, and obscure mythology. Yet this drama bears in general, a much higher cha-

racter with the pandits of the present day, than the truly poetical compositions of Bhavabhúti and Kálidása.—WILSON, *Works, XII*, 377.

Angada—The son of Bálin and one of the principal monkey chiefs in the army that assisted Ráma at the siege of Lanka. He was distinguished for his bravery, and when the sight of Kumbhakarna produced a panic in the monkey host, it was Angada who prevented a flight and recalled the few who had fled.

Anguliya-mudra—A finger ring-seal. The use of this seal amongst the Hindus at the present day, as amongst the ancients, is not, as with us, to secure an envelope, but to verify letters and documents, in place of a written signature. Amongst the natives of Hindustan, both Mahommedan and Hindu, the seal is engraved with the name of the wearer; and the surface being smeared superficially only with ink, the application of the seal to the paper, leaves the letters which are cut in the stone, white on a black ground. Such also was the manner in which the seals of the Greeks and Romans were applied. Seals or signets of this kind were from the earliest periods commonly used in the East. Ahaseurus takes his signet off his hand, and gives it first to Haman, and again to Mordecai: and Herodotus notices that each of the Babylonians wore a seal-ring. The Greeks and Romans had their rings curiously engraved with devices, and that cast by Polycrates into the sea was the work of an engraver whose name the historian has not thought unworthy of commemoration.—WILSON, *Works, XII*, 163.

Animisha—One whose eyes do not twinkle; a term applied to a deity. The gods are supposed to be exempt from the momentary elevation and depression of the upper eyelid, to which mortals are subject, and to look with a firm, unintermitted gaze. Various allusions to this attribute occur in poetry. When Indra visits Síta to encourage her, he assumes at her request the marks of divinity—he treads the air, and suspends the motion of the eyelids (*Rámáyana*). When Agni, Varuṇa, and Indra, all assume the form of Nala at the marriage of Damayanti, she distinguishes her mortal lover by the twinkling of his eyes, whilst the gods are

stabdha-lochana, fixed-eyed, (*Mahábhárata, Nalopákhyána*). And when the *Aswiní-Kumáras* practise the same trick upon the bride of *Chyavana*, she recognizes her husband by this amongst other indications (*Padma-Purána*). The notion is the more deserving of attention, as it is one of those coincidences with classical mythology which can scarcely be accidental. *Heliodorus* says: "The gods may be known by the eyes looking with a fixed regard, and never closing the eyelids;" and he cites Homer in proof of it. An instance from the Iliad which he has not noticed, may be cited perhaps as an additional confirmation, and the *marble eyes* of Venus, by which Helen knew the goddess, and which the commentators and translators seem to be much perplexed with, are probably the *stabdha-lochana*, the fixed eyes, of the Hindus, full, and unveiled even for an instant, like the eyes of a marble statue. WILSON, *XI*, p. 237. There are other marks which distinguish divine from mortal bodies. They cast no shadow: they are exempt from perspiration; they remain unsoiled by dust; they float on the earth without touching it; and the garlands they wear stand erect, the flowers remaining unwithered.

Anjali—The cavity formed by putting the hands together and hollowing the palms; being in this form carried to the forehead it is an appropriate salutation to a superior.—WILSON.

Ankalamma—A grámadevata extensively worshipped in the south. Her office is to ward off evil, and to expel demons. Like the other goddesses she enjoys a yearly moveable festival lasting about a week, when her image is carried about, morning and evening, with music and dancing.

Annapurna—The supplier of food; a goddess of great repute in Benares, inasmuch as, under the express orders of Bisheswar, she is supposed to feed all its inhabitants, and to take care that none suffer from hunger.*

Arbuda—A powerful Dasyu, mentioned in the Rig-Veda, as having been overcome and trodden under foot by Indra.

* SHERRING, S. C. H., p. 57.

Note to page 44, line 9 from the top.

Arjuna—

NOTE.—The Mahábhárata seems to intend stating that a moveable mark was suspended in the air and whirled rapidly round upon a pivot; that upon a level with the plane of the circle which it described was fixed, upon one side of it, a hoop or ring; and that five arrows were to be simultaneously shot through the ring as the mark came opposite to it. This feat was worthy of Arjuna. It might have baffled Robin Hood. None of the competitors, however, have any chance; for like the suitors of Penelope, they cannot even bend the bow—

—ουδ ἐδμηναντο
Ἐνταύσαι, πολλον δε βίης ἐπι δενεες ἦσαν.

It is still a favourite exercise with the Hindus to bend a bow made of a very stubborn bambu, and strung with an iron chain, or cord loaded with iron plates; and it requires no ordinary muscularity to effect the object." *F. Johnson, S. M., p.* 39.

Ashtavakra—(Page 53.) Ashṭávakra is the hero of a curious legend in the *Mahábhárata*. *Kahoda*, his father, was the pupil of *Uddálaka* and married his preceptor's daughter. He was so much addicted to study that he rather neglected his bride when far advanced in her pregnancy, and was rebuked for his conduct by his son yet unborn. The father indignantly pronounced that he should be born crooked, in punishment of his impertinence, and hence his name *Ashta*, eight limbs), and *Vakra*, curved. *Kahoda* went to the great sacrifice of Janaka, king of Mithilá, soon after the birth of his son. To that festival came a seeming *Bauddha* sage, who, overcoming all his competitors in argument, had them thrown into the river. *Kahoda* venturing to encounter him suffered this fate. When Ashṭávakra was in his twelfth year he first heard of his father's mischance, and to revenge it, set off for the yet unfinished sacrifice, it being one of those already noticed as of twelve years' duration. Although young in age, the saint was mature in wisdom, and overcame his father's conqueror. When he insisted on his being thrown into the river, the supposed disputant declared himself to be the son of *Varuna*, the god of the same waters, who had commenced a similar sacrifice with that of Janaka, at the same time, and to secure the attendance of learned *Brahmans*, had

adopted the expedient of sending his son to defeat them in disputation, and give them a subsequent ducking. The object being effected, they were dismissed with honour, and the parties separated mutually content. Ashṭávakra, by his father's instructions, bathed in the *Samangá* river, and by so doing was rendered perfectly straight. (*Mahábhárata, Vana-Parvan.*)—He was married to the daughter of the sage *Vadánya, Dana-Dharma.*) WILSON, XI, *p.* 293.

Asita—The Indian Simeon.

There exists a legendary history in prose and verse of the life of Buddha, the founder of the religion which bears his name, in which it is related that an inspired sage named Asita, who dwelt on the skirts of the Himálaya mountains, having become informed, by a variety of portents, of the birth of the future lawgiver or Saviour, Buddha, as the son of king Suddhodanda in the city of Kapilavasta, in Northern India, went to pay his homage to the infant. Dr. Muir has published a metrical translation of this remarkable legend, from which we make a few extracts.

The word Buddha, we may observe, means "the enlightened," or "the intelligent," and various Buddhas are mentioned in the Buddhist books. The founder of the existing system was also known as Gautama, as Sákyasinha, as Sákyamuni, *i. e.*, the lion, and the devotee, of the tribe of the Sákas to which he belonged. Buddha was charged by a Brahmanical opponent with having said "Let all the evils (or sins) of the Káli age fall upon me; but let the world be redeemed." This passage is thought by some to give the character of a vicarious redeemer to Buddha. Others interpret it to mean that Buddha voluntarily underwent great sufferings and privations during a long course of probation, in order that he might attain the truth and teach it to men, and so redeem them from worldly existence. Professor Cowell does not understand the passage as implying any theological notion of vicarious atonement, but rather the enthusiastic utterance of highly strong moral sympathy and charity; and would compare it with St. Paul's words in Romans ix, 3, and explain it in just the same way as, he thinks, Chrysostom does that verse.

We now proceed to the metrical translation of the legend we have thus introduced, and quote a few stanzas.

On Himálaya's lonely steep
There lived of old a holy sage,
Of shrivelled form, and bent with age,
Inured to meditation deep.

He—when great Buddha had been born,
The glory of the Sákya race,
Endowed with every holy grace,
To save the suffering world forlorn—

Beheld strange portents, signs which taught
The wise that that auspicious time
Had witnessed some event sublime,
With universal blessing fraught.

The cause exploring, far and wide
The sage's vision ranged; with awe
Within a cradle laid he saw
Far off the babe, the Sákya's pride.

With longing seized this child to view
At hand, and clasp, and homage pay,
Athwart the sky he took his way
By magic art, and swan-like flew;

And came to king Suddhódan's gates,
And entrance craved—"Go, royal page,
And tell thy lord an ancient sage,
To see the king permission waits."

* * * * * *

With all due forms, and meet respect,
The king received the holy man,
And bade him sit; and then began—
"Great sage, I do not recollect
"That I thy venerable face
Have ever seen before; allow
That I inquire what brings thee now
From thy far distant dwelling place."

"To see thy babe," the saint replies,
"I come from Himálaya's steeps."
The king rejoined—"My infant sleeps;
A moment wait until he rise."

* * * * * *

"In every grace complete, thy son
Of truth shall perfect insight gain,
And far sublimer fame attain
Than ever law-giver has won.

"He such a Wheel* of sacred lore
Shall speed on earth to roll, as yet
Hath never been in motion set
By priest, or sage, or god of yore.

"The world of men and gods to bless,
The way of rest and peace to teach,
A holy law thy son shall preach—
A law of stainless righteousness.

"By him shall suffering men be freed
From weakness, sickness, pain and grief;
From all the ills shall find relief
Which hatred, love, illusion, breed.

"His hand shall loose the chains of all
Who groan in fleshly bonds confined,
With healing touch the wounds shall bind
Of those whom pain's sharp arrows gall.

"His words of powers shall put to flight
The dull array of leaden clouds
Which helpless mortals' vision shrouds,
And clear their intellectual sight.

* "The term thus rendered, *dharmachakra*, expresses a somewhat singular figure. It denotes the "wheel of the law," or the "wheel of righteousness," or the "wheel of religion."—MUIR.

" By him shall men who, now untaught,
In devious paths of error stray,
Be led to find a perfect way—
The final calm* at last be brought.

" But once, O King, in many years,
The fig tree somewhere flowers perhaps ;
So after countless ages lapse,
A Buddha once on earth appears.

" And now, at length, this blessed time
Has come : for he who cradled lies,
An infant there before thine eyes
Shall be a Buddha in his prime.

" Full, perfect, insight gaining, he
Shall rescue endless myriads tost
On life's rough ocean waves, and lost,
And grant them immortality.

* * * * * *

" Thee, child, th' immortals worship all,
The great Physician, born to cure
All ills that hapless men endure ;
I, too, before thee prostrate fall."

We may observe that while some of the incidents in the legend are similar to portions of the narrative in the Gospel of St. Luke (Chapter II, 25, &c.), Dr. Muir assures us that he has not at all exaggerated the expressions in the text which speak of Buddha as a deliverer, or redeemer, and that he has not assimilated his character more than was justifiable to the Christian conception of a Saviour, and confidently appeals to any one qualified to examine the original for himself.

Asoka—The name of one of the most beautiful of Indian trees. Sir W. Jones observes 'the vegetable world scarcely exhibits a

* "The word in the original is *nirvâna* a term of which the sense is disputed—some scholars esteeming it to mean absolute annihilation ; others explaining it as the extinction of passion, the attainment of perfect dispassion."—MUIR.

richer sight than an Aṣoka tree in full bloom. It is about as high as an ordinary cherry tree. The flowers are very large and beautifully diversified with tints of orange scarlet, of pale yellow, and of bright orange, which form a variety of shades according to the age of the blossom.' The Aṣoka is sacred to Siva, and is planted near his temples. It grows abundantly in Ceylon. In Hindu poetry despairing lovers very commonly address objects of nature, clouds, elephants, and birds, on the subject of their lost or absent mistresses.

Asvatthama—(Asvatthâma), the son of Drona; an active combatant in the great war; who conceived and carried out the terrible revenge which ended in the treacherous slaughter at midnight of the Páṇḍava forces. As the son of a Brahman he is made to express a regret that his "ill luck" caused him to follow the pursuits of a Kshattriya. But the only attempt at an excuse for his conduct which the compilers of the Mahábhárata put into his mouth is contained in the words "as I have now at will taken upon myself the duties of a soldier, I shall enter upon the path of a king, and that of my high-minded father."—*Goldstücker*.

Atithigva—A name of Divodása (q. v.) who is said in the Rig-Veda to have slain Karanja and Parṇaya with his glittering spear.

Atreya—A descendant of Atri, one of the seven Rishís, and a writer on medicine of some celebrity. The period at which he lived has not been satisfactorily determined.

Avanti—The name of a city, the modern Oujein; also called Ujjayini, Viṣálá, and Pushpakaraṇḍini. This city is noticed in the story of Nala, and in the Megha-dúta, verses 28 and 31.

> Behold the city whose immortal fame
> Glows in Avanti's or Viṣálá's name.

Ayanar—(Lord). The chief male deity among the Grámadevatas. His temples are so numerous that there is one near every village. They are generally small, and have at their entrance two terrible looking stone door-keepers. In the interior Ayanár is represented in a human form in a sitting posture, with

his two wives Púranai and Pudkalaí, on his right and left, and round about them seven figures of stone, representing virgins, which however are not worshipped. Ayanár is daily besought to protect his worshippers from evil spirits. The inhabitants of the villages have an annual festival in his honour, usually after the harvest.

Ayomukhi—Iron-faced; a huge misshapen giantess who was wounded by Lakshmana in the forest of Krauncha.

Ayouija—'Not of woman born,' a name of Drona, in allusion to the legend of his having been born in a bucket.

B

Babhravya—An envoy from Vatsa, king of Kausámbí, to the king of Simhala or Ceylon, in the drama of the Ratnávali.

Badagas—The most numerous of the hill tribes on the Nilgiris. To the eye of the European there is nothing to distinguish one Badaga from another, but among themselves they recognize eighteen different classes, each of which has its own peculiar characteristics. The Badagas are worshippers of Śiva, and many of their temples contain a *Mahalinga*, a long rude stone in the shape of a lingam. The fane of this deity is nearly always built in a conical form, outside the village, with a Basava placed at the entrance.

Baheliya or **Badhak**—A tribe of hunters, game-keepers, and bird-catchers. They are exceedingly expert in the art of catching birds, and great practice has given them wonderful powers of manipulation. The birds are caught by means of a long pole, which sometimes has a sharp spike attached to one end, and sometimes bird-lime from the Maddár tree. The pole is introduced among a number of birds while they are hopping about picking up grain, and moved slowly with a snake-like motion, then suddenly jerked when near one of the birds which is caught either by the spike or lime as the case may be.— SHERRING, T. C. I., p. 352.

Bahlika—The son of Pratípa, brother of Sántanu and grand-uncle of Dhritarashtra. He governed an independent kingdom, which bore the same appellation, and is identifiable with the modern Balkh.

Baibhar—The modern name of the mountain called in the Mahábhárata Vaihára, q. v.

Baidyanatha—A celebrated place of pilgrimage situated on the north-western confines of Bengal, about 200 miles from Calcutta, and marked in the maps as Deogurh. It is said that the

shrine of Baidyanatha traces its origin to a Santhal. The legend is that in the olden time a tribe of Brahmans settled on the banks of the highland lake near the temple. There was then nothing but forest and mountains amongst which dwelt the black races. The Brahmans placed the symbol of Śiva near the lake, and made sacrifices; the black tribes would not worship the new god, but came as before to the three great stones which their fathers worshipped. In process of time the Brahmans became indolent and neglected the worship of Śiva. This excited the wonder of the black tribes, till at last one of them named Byju, a man of great strength and rich in cattle, vowed he would beat the symbol of the Brahman's god Śiva every day before touching food. This he did; but one day his cows strayed into the forest, and after seeking them all day he came home hungry and weary, bathed in the lake and sat down to supper. Before eating, he remembered his vow, and tired as he was set off and beat the idol with his club. Suddenly a splendid form rose from the waters and said "Behold the man who forgets his hunger and weariness to beat me, while my priests sleep at home and give me neither to eat nor to drink. Let him ask of me what he will and it shall be given." Byju answered I am strong of arm and rich in cattle; I am a leader of my people; what want I more. Thou art called Nath (lord). Let me to be called Lord, and let thy temple go by my name." Amen! replied the deity; henceforth thou art not Byju but Byjunáth, and my temple shall be called by thy name.* In Mookerja's Magazine there is a description of the temple in which it is said that in the right of the doorway in the verandah lie couchant the figures of four bulls, representing Naṇdi, the *vahana* or vehicle of Śiva. They are of different sizes, but none so large as a calf. In the inmost sanctum it is dark amid the blaze of noon, where the emblem is fixed. Before it burns a lamp day and night, fed with ghee. This helps to make visible a little stone—a phallus, cropping out of the ground, not higher than a span. It is Baidyanatha himself that stands manifest and greets the eye.†

* Hunter's Annals of R. B. † Friend of India.

Bairagi—A mendicant of the Vaishnava sect.—WILSON. The word Bairági is commonly applied as a generic term to many sects of devotees. Pure Bairági devotees, says Mr. Sherring, are professedly followers of Rámanand, the founder of a famous Hindu sect, and his celebrated disciple Ramanuj. They are mostly taken from the Śúdra castes.

Bala-Chakravarti—A celebrated daitya or giant, who along with Narakasura was slain by Vishṇu, after a terrific combat. The conflict ended as the sun went down, and Vishṇu was thus unable to perform his diurnal ablutions in the day-time, and had to make them at night. In consequence of this the Brahmans once a year at the *Dípavali habba* bathe at night, a nocturnal ceremony of great merit, conducted with solemnity.

Balavatsa—The 'beloved faithful wife of king Dyumatsena,' and mother of Satyavan, (q. v.)

Bali—An oblation; the last portion of the offering of rice, &c., thrown into the air for the spirits of ill, the *genii locorum*. At the end of the daily ceremony the householder is enjoined by Manu "to throw up his *bali* in the open air to all the gods, to those who walk by day and those who walk by night."

Bari—A caste whose special occupation is to stitch together large leaves by the insertion of small wooden pegs—makers in fact of Hindu crockery. These leaf-plates and dishes form a considerable item in the daily expenses of respectable families—being used to hold the food. On festive occasions broad platters of leaves are used in great quantity.

Basusi—The serpent who vomited forth poison at the churning of the milk-sea.

Bawarya—A very rude tribe residing in the jungles to the south of the Mirzápúr district. They are of primitive habits and lead a precarious life. Their practice in raising crops is peculiar. Before the rainy season commences timber is cut down in the forest, burnt, and reduced to ashes. When the seed is sown the ashes are scattered over the ground together with it. The harvest of grain which is reaped maintains the tribe only for a few

months. For the rest of the time they are dependent on the flesh of animals and the roots of trees.—SHERRING, T. C. I.

Ben Bans—An appellation of a tribe of hillmen in the neighbourhood of Allahabad. The present Rája of Singrauli, to the south of the Mirzápúr district, who is a Kharwár, yet styles himself Ben Bans.

Bhadramada—One of the daughters of Krodhavaṣa, and mother of "fair Irávatí."

Bhaganetra—A Daitya or Titan slain by Śiva.

Bhagiratha—(*Add at page* 84). "The saintly king Bhagíratha, in his chariot of gold and ivory, put himself at the head of the Gangá to direct and guide her footsteps. Singing, and dancing, and laughing, and scattering jewels on all sides, the obedient Gangá followed, kissing the trace of his chariot, and babbling words of endearment. Bhagíratha directing his steps to the sea, the docile Gangá followed. From thence he led her into the bowels of the earth, into the gloomy regions of Tartarus. There having performed the ceremony of lustrous waters in honour of his sixty thousand ancestors, he beheld the illustrious Sagarides, clothed in ethereal purity, ascend with rapturous joy to the home of the deathless gods."

Bhakti—Faith; this is regarded by a sect of the Vaishnava, that founded by Chaitanya, as infinitely more efficacious than abstraction; than knowledge of the divine nature—as enjoined by the philosophical systems—than the subjugation of the passions, than the practice of the Yoga, than charity, virtue, or anything deemed most meritorious. A consequence resulting from this doctrine is, that all castes become by such faith equally pure, and therefore that all castes are admissible into the sect; that all are at liberty to sink their social differences in the condition of ascetics, in which character they may live with each other without regard to former distinctions, and that all members of the sect are equally entitled to the food which has been previously presented to the deity. The *Bhakti*, or faith, comprehends five stages: quietism, as that of sages; servitude, which every votary takes upon himself; friendship for the deity, such as is felt by

Bhíma and others honoured with his acquaintance; tender affection for the deity, of the same nature as love of parents for their children; and the highest degree of affection, such passionate attachment as the Gopis felt for their beloved Krishna.—WILSON.

Bhamaha—The commentator on the oldest extant grammarian Vararuchi. His commentary is called Manoramá.

Bhana—In dramatic compositions a monologue in one act, in which the performer narrates dramatically a variety of occurrences as happening either to himself or others. Love, war, fraud, intrigue, and imposition, are appropriate topics, and the narrator may enliven his recitation by a suppositious dialogue with an imaginary interlocutor. The language must be polished, and music and singing should precede and close the performance. It is not improbable that ventriloquism assisted to give effect to the imaginary dialogue, as the art is not unknown in India.—WILSON, *Works, XI, p.* 28.

Bhanumati—(Bhánumati), the wife of Duryodhana. During the great war she is said to have had a dream in which she saw a Nakula or mungoose destroy a hundred snakes. This was considered ominous, Nakula being the name of one of the Páṇḍava princes, and the sons of Kuru amounting to a hundred. Duryodhana was at first disposed to be alarmed by it, but afterwards determined to disregard it.

Bhar—A very numerous tribe of aborigines known by the terms Rajbhar, Bharat, Bharpatwa, and Bhar, who once inhabited a wide tract of country extending from Gorakhpúr in Northern India, to Saugor in Central India. Their forts on the Ganges and Jumna, called Bhar-dih, some of which are of vast size, are very numerous; and they have the credit of having excavated all the deep tanks. Some sculptures have been found in a Hindu monastery near Mirzápúr, which are remarkable for their peculiar head-dress, and long pointed beards. These have been shown to be Bhar figures, and their position and attitude indicate that they were a people of importance, if not the dominant race at one time. That the Bhars were partially civilized is sufficiently proved by the numerous works of skill which they have left.

Their massive forts testify to their warlike propensities. The same energy and talent which they exhibited in defending themselves against their enemies, they also displayed in more peaceful pursuits. Whence they obtained their civilization, which placed them much above the condition of many other aboriginal tribes, it is hard to say, unless we suppose it had its origin in themselves. —SHERRING, T. C. I.

Bhasakarna—A distinguished warrior of Rávaṇa's, who attacked Hanumán armed with a lance, after several of his companions had perished by the superhuman strength of the indomitable Ape. Bhásakarna rushed on him uttering cries for vengeance; accompanied by Praghasa armed with an axe; Hanumán though severely wounded himself waited for them to come near, when he seized a huge rock and hurled it at his adversaries with such force that they were both crushed beneath its weight.

Bhasi—One of the five daughters of Támrá, and mother of water-fowl.

Bhat—A tribe of bards who at a remote period were distinguished for their cultivation of the art of making poetry on the spur of the moment, at marriage festivals, and on other great occasions. They are still in request for the exercise of their talents and skill in the recitation of poetry. In Rájpootana the Bháts exercise a great influence over the people. They rank, says Malcolm, as the genealogists of proud and ignorant chiefs; and favoured individuals often combine with that office the station of counsellors, and establish an ascendancy over the minds of their superior, which is stronger from being grounded on a mysterious feeling of awe. It is to them that the proudest Rájpoot looks for solace in adversity, and for increased joy and exultation in prosperity.

Bhatti Kavya—An epic poem composed in the Silver age of Sanskrit literature, for the purpose of illustrating, by every variety of example, the rules of grammar, poesy, and its sister rhetoric. Valuable as the work is to a student of the language in which it is written, for its copious illustration of the grammatical treatises of Pánini and Vopadeva, and curious as a portion of it is as an 'Art

of Poetry,' teaching by example only—it has additional claims upon our consideration, in its comparative antiquity of composition, and its classic purity and eloquence of style; nor is the poem without passages of great descriptive power and general poetical merit. It narrates the oft-told adventures of 'the subject of all verse,' the beloved Man-God Ráma; his birth and life, his sufferings and triumphs, are celebrated at full length, and in language and style not unworthy of the inspiring theme.—GRIFFITH.*

Bhurisravas—A name of Vishṇu, with reference to his becoming incarnate to relieve the earth of her burthen.

Bhutavidya—That branch of medicine which treats of the restoration of the faculties from a disorganised state induced by demoniacal possession. This art has vanished before the diffusion of knowledge, but it formed a very important part of medical practice, through all the schools, Greek, Arabic and European, and descended to days very near to our own, as a reference to Burton's Anatomy of Melancholy may prove to general readers.—WILSON.

Birappa—The demon god of the Kurubaru, or shepherd caste in Mysore. At the annual festival of this god it is the custom for the priest to sit on his hands and knees before the idol, with his eyes shut, holding out his shaven head, his body being naked except a cloth round the waist. Four men stand near the priest, to whom the elders hand the cocoanuts which the people have brought, and these are broken on the bare head of the priest who sits without uttering a sound until great heaps of cocoanut fragments are piled upon both sides of him.

Bisheswar—A name of Śiva, whose image is the linga, a plain conical stone set on end. Bisheśwar is the reigning deity of Benares, and, in the opinion of the people, holds the position of king over all the other deities, as well as over all the inhabitants.

Bodhi-sattwa—A technical term in Buddhist theology, denoting a potential Buddha, or one who has only one more birth

* Specimens of Old Indian Poetry.

remaining before he becomes a perfect Buddha, and meanwhile waits in heaven until his period comes round.

Brahma—(*Page* 105.) The name of one of the principal Bhútas, worshipped by the hill tribes, especially in Nagara Malnád.

Brahma Marriage—The first of the eight modes of marriage enumerated by Manu; the procedure is as follows: the parents having voluntarily invited a man versed in the Vedas, and of good character, give their daughter to him, after clothing both of them, and honouring them with ornaments, etc.

Brahmans—(*Page* 108.) The Brahmans of all tribes, according to Hindu writings and traditions, are originally descended from seven Rishis, or sages, held by Hindus universally in profound veneration as semi-deities of great sanctity and wisdom. These, as given by the Nirni Sindhu, and also by the Dharma Sindhu, are as follows :—

1. Brighu.
2. Angirá.
3. Atri.
4. Vishwamitra.
5. Kaṣyapa.
6. Vasishṭha.
7. Agastí.

Each of these Rishis stands at the head of a great division, the various members of which are further sub-divided into sections, termed *gotras* or classes. These gotras are found more or less in all the Brahmanical tribes.

In their ceremonies the Brahmans follow the rituals or instructions of one or other of the four Vedas. Five of the principal gotras observe the Sama Veda; five others, the Rig Veda; five others, the Yajur Veda; and five, the Atharva Veda. The rest of the Brahmans of all gotras follow the Yajur Veda.

Great and important distinctions subsist between the various tribes of Brahmans. Some are given to learning; some to agriculture; some to politics; some to trade.

But all are classed under two great divisions, named Gaur and Drávira, each of which consists of five tribes. These are mostly

separated by geographical boundaries. Speaking somewhat generally, the Gaur tribes are found in Northern India, and the Drávira tribes in the Deccan or Southern India. The river Nirbudha in Central India is commonly regarded as a rough geographical line of demarcation between the Gaurs and Dráviras. Yet there is an important distinction between them which ought to be always borne in mind, that the former are of greater antiquity than the latter, the Southern Brahmans having in fact originally migrated from the tribes in the North. In addition to the ten well-known principal tribes, there are several supplementary tribes, which, although not usually reckoned amongst them, are doubtless of Brahmanical origin.

DIVISIONS OF BRAHMANS.

The Gaur, or Northern Division, consisting of Five Tribes.

I. Kányakubja or Kanoujiya.
II. Sáraswat.
III. Gaur.
IV. Maithila.
V. Utkala.

The Drávira, or Southern Division, consisting of Five Tribes.

I. Mahárashtra.
II. Tailanga.
III. Drávira.
IV. Karnáta.
V. Gurjar.

Besides these there are twenty-five supplementary tribes.

The Kányakubja Brahmans belong to the old kingdom of Kanouj, and are found dispersed over a large portion of the North-Western Provinces, as far as Benares, where they are very numerous, especially that branch of them known as Sarwaria or Sárjupári, which is scattered over the country from the northern bank of the Sarju, on the confines of Oudh, its original home, to Benares, and beyond. The Sáraswat Brahmans are in the North-west of India; the Gaurs are found in the vicinity of Delhi, and in Bengal; the Maithilas inhabit the northern part of Behar; and the Utkalas have their home in Orissa. The five Drávira tribes may

be separated, like the five Gaurs, by geographical boundaries. The Mahárashtras belong to the Mahratta country; the Tailangas, to Telingáná; the Dráviras, to the Tamil-speaking districts; the Karnátas, to the Karnatic; and the Gurjars, to Gujerat. Of the subordinate or supplementary tribes, the Máthurs are found in the city of Mathura and its neighbourhood; the Sákádwípís, in the old Magadh country; the Málwá Brahmans, in Málwá; the Kurmáchalís, in Kumaon; the Naipális, in Nepal; the Káshmírís, in Cashmere; the Sapt-Shati Brahmans, in Bengal; the Shenevi Brahmans, in the Mahratta country; the Palashe Brahmans in Southern India. The remainder are found in various places, chiefly in Northern India, and are of little weight or importance.

It is important to observe, as a distinguishing caste characteristic of all these tribes, that, although some of them may partake of cooked food together, yet they do not intermarry. The five Gaur tribes are entirely distinct from one another, both in regard to marriage and eating food; and are likewise, in these respects, distinct from the five tribes of Southern Brahmans. Yet the five Dráviras are not quite so exclusive in their relations to one another. None of them intermarry; nevertheless, four out of the five can eat together. These are the Mahárashtra, the Tailanga, the Drávira, and the Karnáta. None of them, however, eats with the Gurjar tribe, owing to certain peculiarities in this tribe not found in the rest. The supplementary tribes keep themselves aloof from one another and from all other tribes.—SHERRING, T. C. I.

Brahmi—One of the eight Śaktis, or hideous goddesses, who attend upon Śiva as Bhairava, the terrific and destructive deity, who is propitiated by offerings of wine and flesh.

Brinjaries—A tribe of vagrants who correspond in many of their habits with the Gipsies of Europe. They do not live entirely by feats of dexterity, sleight-of-hand, fortune-telling, and the like, but are dealers in grain, which they convey on the backs of the cattle in districts where, for want of roads, carts cannot be employed. Sir Arthur Wellesley in his Dispatches refers to their value as carriers of grain; but they were also addicted to plundering villages or travellers whenever an opportunity occurred.

C

Caste—(*Page* 123) "There is one peculiarity observable in all the castes in modern days, not to be found in any one of them in primitive ages. The facility for intermarriages has given place to rigid exclusiveness, so that it is now absolutely impossible for the pure castes to intermarry with the mixed, or for the mixed to intermarry with one another. Yet all such intermarriages were permitted in early Hindu times. . . . . It is common to speak of the castes of India in their relation to the Hindu religion; and in that light they may very properly be regarded. Yet they sustain another highly important relation. Ethnologically they are so many tribes and clans, with separate histories and customs. The members of a caste are, doubtless, united together by peculiar sacred and social ties. In addition they bear a tribal relation to one another of great significance. Each caste, in virtue of its distinctiveness, and of its holding no marriage connection with other castes, either in its neighbourhood or elsewhere, is in fact a tribe governed by laws of the most imperious character. The races of men, whether in ancient or modern times, have seldom, in any country, been divided into separate tribes and clans by such sharply defined boundaries, over which it is impossible for one to pass to another, as we find separating the various castes of India. Indeed so absolute and tyrannical is this spirit of exclusiveness that the castes are taught to believe that there is a natural distinction subsisting between them, which utterly forbids their union."—SHERRING. T. C. I.

Chai—(Cháí.) A class of jugglers, thimble-riggers, and adventurers, who attend fairs and other festivals like men of the same profession in England. They are notorious for all kinds of artifices for making money. They are very numerous in Oudh and the districts to the east.—SHERRING.

Chaityaka—The modern Mount Sonár; the fifth and largest of the five mountains of Rájgir; forming a portion of a rocky mountain chain stretching nearly thirty miles from the neighbourhood of Gaya, north-west as far as Giryak in Bihar. Their sides are rugged and precipitous, and are mostly covered with an impenetrable jungle, broken only by irregular pathways overgrown with brushwood, which are yearly trodden by hundreds of Jaina pilgrims from Murshidábád, Benares and even Bombay, who throng to Rájgir during the cold and dry seasons to do homage to the sacred *charanas* or 'foot-prints' of their saints, enshrined in the temples which crown the mountain tops.—*I. A.*

Chakravaka—The ruddy goose, (Anas Casarca) commonly called the Brahmany duck or goose. These birds are always observed to fly in pairs during the day, but are supposed to remain separate during the night. "The Chakravákí," in the poetry of the Hindus, is their turtle-dove for constancy and connubial affection; with the singular circumstance of the pair being doomed for ever to nocturnal separation, for having offended one of the Hindu Munis, or sages. If we believe popular tradition and assertions, the cause is so far confirmed by the effect observable in the conduct of these birds to the present day, who are said to occupy the opposite banks of a water or stream regularly every evening, and exclaim the live-long night to each other, thus:

"Say shall I come my love to thee?
Ah no, indeed, that cannot be,—
But may I wing my love to you?
Nay, chuck, alas! this will not do."—WILSON.

Chamar—The caste of workers in leather; one of the most numerous of the inferior castes. Many of its members are menial servants. From their appearance, &c., it is considered that they are descended from aboriginal tribes. Yet that there has been a great intermingling of races in India is indisputable. This is manifest from the countenance alone of many members of the lower castes, and is often strikingly exemplified amongst the Chamárs.

The word Chamár comes from Chám leather, and the members of the caste are tanners, leather sellers, dyers, shoe-makers, cur-

riers, and harness-makers. In regard to the origin of the Chamár caste we are not left to mere assumption. Manu states it authoritatively. The Karávera, or worker in leather, he says, is descended from a Nisháda father and Vaidiha mother, and the Nisháda, on the same authority, is the offspring of a Brahman husband and Sudra wife; and the Vaidiha of a Vaisya husband and Brahman wife. If the workers in leather of the present day are lineal descendants of the workers in leather in Manu's time, the Chamárs may fairly consider themselves of no mean degree, as they may hold up their heads boldly in the presence of the superior castes.—SHERRING.

Chamunda—Was an emanation of the goddess Durgá or *Uma*, springing from her forehead to encounter the demons Chaṇḍa and Muṇḍa.

Chandi or **Chandika**—A form of Parvati. Human sacrifices are believed to have been formerly made to this goddess. Blood drawn from the offerer's own body is looked upon as a proper oblation to the goddess Chaṇḍika. "By human flesh Chaṇḍika is pleased one thousand years. An oblation of blood, which has been rendered pure by holy texts, is equal to ambrosia; the head and flesh also afford much delight to the goddess Chaṇḍika."—*Asiatic Researches, Vol. V, Art. XXIII.*

Chandi—One of the principal female Bhútas, worshipped by the hill tribes of Nagara Malnád.

Chandra—The moon; who is fabled to have been married to the twenty-seven daughters of the patriarch *Daksha*, who are in fact personifications of the lunar asterisms. His favourite amongst them was Rohiṇí, to whom he so wholly devoted himself as to neglect the rest. They complained to their father, and Daksha repeatedly interposed, till, finding his remonstrances vain, he denounced a curse upon his son-in-law, in consequence of which he remained childless and became affected by consumption. The wives of Chandra having interceded on his behalf with their father, Daksha modified an imprecation which he could not recall, and pronounced that the decay should be periodical only, not permanent, and that it should alternate with periods of recovery. Hence

the successive wane and increase of the moon. (*Padma-Purána, Swárga Khanda,* Sec. II.) *Rohiní* in astronomy is the fourth lunar mansion, containing five stars, the principal of which is Aldebaran.

Chandrakanta—(Chandrakánta), the moon-gem, which is supposed to absorb the rays of the moon, and to emit them again in the form of pure and cool moisture.

Charanas—Inferior demi-gods, or heavenly spirits, who are often introduced into Hindu dramas, and represented as mingling freely with human beings, to the extent of intermarrying with mortals, and even electing earthly princes and heroes to be their leaders and rulers. It is difficult to describe accurately the persons, character, and offices, of the various inferior races of divinities, being as WILSON says "very ill-defined in the heavenly polity of the Hindus."

Cheru—One of the aboriginal tribes. The tradition of the Cherús is that they belong to the great Serpent Race whose traces and descendants are found in various parts of India. They are probably related to the Nága tribes in the Assam hills, and to the aborigines of Nágpúr. The Cherú has distinctive features, but this is true likewise of most of the aboriginal tribes.—SHERRING.

Chitra-javanika—A painted cloth; a screen or veil suspended in a temple before the adytum: the term is sometimes applied to arras or tapestry, or cloth covering the walls of a temple.

Chyavana—(*Add at page* 139), is the son of Bhrigu, the son of Brahmá, by his wife Pulomá. A Rákshasa, or fiend, attempting to carry off Pulomá the child was prematurely born, whence his name from *Chyu*, to fall from. Upon his birth his splendour was such as to reduce the insulter of his mother to ashes.

Comedy—*See* RÚPAKA, NÁTAKA, PRAKARANA, &c.

Cural—*See* Kural.

D

Dadicha—(*Ádd*) He was a votary of Śiva, who had not been invited to the sacrifice. There is a legend in the Mahábhárata in which it is stated that the thunderbolt of Indra was formed of Dadícha's bones to destroy the Danavas or Titans.

Daiva Marriage—The second of the eight modes of marriage enumerated by Manu. It consists in the giving away of a daughter after having decked her with ornaments, to the priest officiating at a properly conducted sacrifice.

Dakshina—A fire for sacrifices placed to the south of the household fire and fire for oblations. The sacred fire of the Hindus, which was originally one, is said to have been made threefold by Purúravas. *See* FIRE-SACRIFICIAL.

Dama—The eldest son of Bhíma, king of Vidarbha; and brother of Damayantí.

Damana—One of the three sons of king Bhíma, of Vidarbha; and brother of Damayantí.

Damana—A great sage who visited the court of king Bhíma at Vidarbha, where he was so kindly and hospitably received by the childless king and his royal consort, that he bestowed on them a boon—that they should have children—as he knew it was for children they had long pined. In due course the promise was fulfilled; and there were born to the happy parents:—

"One sweet girl, the pearl of maidens,—and three fair and noble sons,
Damayantí, Dama, Dánta—and illustrious Damana;
Richly gifted with all virtues—mighty, fearful in their might.
Damayantí with her beauty—with her brilliance, brightness, grace,
Through the worlds, unrivalled glory—won the slender-waisted maid."*

The four children being all named in honour of the sage who had conferred the boon.

* MILMAN'S Translation of the Story of Nala and Damayantí.

Danta—The youngest of the three sons of Bhíma, rája of Vidarbha; and brother of Damayantí.

Danu—A fallen demi-god who was restored by Ráma. Danu was the son of Lakshmí; but was brought by a curse to the state of a demon, and reduced to a headless trunk by the weapons of Indra; but on meeting with Ráma his miraculous recovery is said to have been instantaneous. Danu then counselled Ráma and his brother to go to Rishyamúka; for said he there dwells an eminent monkey named Sugríva who will give you tidings of your lovely Síta. Danu had previously been employed by Mályaván to mar the forest in order to ruin Ráma.

Dasakhandara—A name of Rávaṇa, the ten-headed sovereign of Lanka.

Dasa-Rupaka—An ancient and valuable treatise on dramatic literature. It is a description of the ten kinds of theatrical composition of which the term *Rúpaka*, (that which has a form) is the proper designation. The work consists of a Text and a Gloss, with examples. The text is the composition of Dhananjaya the son of Vishṇu, who styles Munja, his patron, and who consequently wrote in the eleventh century. The Gloss might be thought to be by the same hand as the Text, the author being Dhanika the son of Vishṇu; agreeing in the patronymic and differing little in the name. But the date of the Gloss remains undetermined, though it is no doubt of some antiquity.—Wilson.

Dasyus—(*Add*) There is no doubt that in many passages of the Rig-Veda, the words Dasyu and Dása are applied to demons of different orders, or goblins, (Asuras, Rákshasas, &c.) but it is tolerably evident from the nature of the case, that in all, or at least most of the texts, we are to understand the barbarous aboriginal tribes of India as intended by these terms. This is yet more clearly established by the sense in which the word Dasyu is used (*i. e.*, for men and not for demons) in the Aitareya Bráhmana, in Manu, and in the Mahábhárata."—Muir, II, 68.

Professor Roth, in his Lexicon, defines Dasyu as denoting 1, " a class of superhuman beings, who are maliciously disposed both to gods and men, and are overcome by Indra and Agni in particu-

lar. 2, the word is an approbrious designation of hostile, wicked, or barbarous men." Professor Müller remarks, "Dasyu simply means enemy; for instance when Indra is praised because he destroyed the Dasyus and protected the Arian colour." Dr. Muir quotes some passages in which the Dasyus are spoken of as monsters.

Demons—A belief in demons is found to prevail all over India. Every Hindu work containing allusions to native life, and the Dictionaries of all the Hindu dialects, prove the general prevalence of a belief in the existence of malicious or mischievous demons, in demoniacal inflictions and possessions, and in the power of exorcisms. The majority of the demons are supposed to have been originally human beings; and the class of persons most frequently supposed to have been transformed into demons are those who had met with a sudden or violent death, especially if they had made themselves dreaded in their life-time. Demons may in consequence be either male or female, of low or high caste, of Hindu or foreign lineage. Their character and mode of life seem to be little if at all modified by differences of this nature. All are powerful, malicious, and interfering; and all are desirous of bloody sacrifices and frantic dances.

In every part of India innumerable legends respecting goblins and their malice are current; but scarcely any trace of their worship in the proper sense of the term, much less of their exclusive worship, can be discovered beyond the districts in which the Shánárs, or other primitive illiterate tribes, are found. This superstition respecting demons, in whatever form and under whatever modifications it may appear, is found to be productive of evil; but it was reserved for the Shánárs and a few other illiterate tribes to exemplify the debasing effect of it in its fullest extent by their worship of demons, a degradation beneath which the human mind cannot descend.

In all Brahmanical myths the demons are represented as being the ancient enemies of the gods, as warring against the gods, and sometimes gaining the upper hand; and as the inventors and special patrons of bloody sacrifices. Every new deity gains pro-

digious victories over the demons, and yet somehow they never are thoroughly conquered.

In all Brahmanical books and legends in which the state of the original inhabitants of Peninsular India is described, we are referred to a period when demons ruled in the primeval jungles, and when those jungles were inhabited solely by vile sinners who ate flesh and offered bloody sacrifices. In like manner the Buddhists represent Ceylon, prior to the advent of Buddhism, as having been overrun with serpent gods and demons.*

Mr. Caldwell shows conclusively that a high antiquity must be assigned to demon-worship, that it was established in the arid plains of Tinnevelly and amongst the Travancore jungles, long anterior to the influx of the Brahmans and their civilization of the primitive Tamil tribes.

Dhananjaya-Vijaya—A drama in one act, the subject of which is taken from the Viráṭa Parvan of the Mahábhárata, and describes the recovery of the cattle of the Rája Viráṭa by Arjuna, after they had been carried off by Karna and the Kuru princes. The different chiefs appear and threaten each other, and praise themselves very much in the strain of Homer's heroes. The battle is thrown into narrative, being described in a conversation between Indra and some of his attendants as they contemplate it from the clouds. The drama belongs to the class termed Vyáyoga.

Dhangar—A tribe chiefly employed in felling the jungle. They are an industrious and active people, who put their hands to any service and are able-bodied and well-conducted. In Southern India the Dhángars are shepherds and cultivators.

Dharkar—(Dharkár), a very low caste, much lower than the Chamárs, yet considerably above the Doms. They are workers in reeds and canes, and manufacture cane stools and chairs, palm leaf fans, matting for floors and the like. Some of them are employed as porters.—SHERRING.

Dharmaraya habba—An annual festival in honor of the five Páṇḍava princes, the eldest of whom Yudhishthira, is also called Dharmaráya. The festival is a very popular one amongst the

* *The Tinnevelly Shánárs*, by Rev. R. CALDWELL.

Śúdras, though Brahmans take no part in it. The *pújárí* or priest who officiates is a Śúdra. In the morning ablutions are performed in tanks; during the day buffaloes and sheep are sacrificed; and in the evening a car is drawn through the principal streets.

Dhaumya—2. A great sage who is said to have had iron teeth.

Dhobi—The washerman caste. Hindus, even the poorest, do not wash their own clothes. Although the garments worn by many are both scanty and simple, yet the thought never occurs to them that, for the sake of economy, it would be advisable for themselves or their wives to devote an hour or two occasionally to this operation. That it is contrary to custom is a sufficient reason with them to pay a Dhobí for doing that which they could so easily do themselves.

Dhobís first steam the clothes by hanging them in a bundle over a cauldron of boiling water. They are then taken to a stream or pond where they are thoroughly washed with the aid of fuller's earth. The Dhobí stands in the water, and taking a quantity of clothes by one end into his two hands he raises them aloft in the air and brings them heavily down upon a huge stone slab at his feet. This operation he repeats until the clothes are perfectly clean. They are not, however, quite so strong as when he commenced.—SHERRING.

Dima—A drama of a similar but more gloomy character than the *Samavakára*, (q. v.) and is limited to the representation of terrific events, as portents, incantations, sieges, and battles. It comprehends four acts. The hero should be a demon, demi-god or deity. —WILSON.

Dirzi—The tailor-caste. The occupation of a tailor is held in much greater estimation in India than in England. It is common for a family to keep its own Dirzi who ranks equal to any servant of the house. They have no power of invention, but in imitative ability they are prodigies. Tailors form a separate tribe, and are divided into seven or eight sub-castes or clans, who do not intermarry.—SHERRING.

Dola Yatra or **Dolotsava**—The swinging festival ; as commemorated in Bengal, this festival begins on the fourteenth day of the light half of Phálguna (about the middle of March.) The head of the family fasts during that day. In the evening fire-worship is performed ; after which the officiating Brahman sprinkles upon an image of Krishṇa, consecrated for the occasion, a little red powder, and distributes a quantity of the same among the persons present. [HOLI.] A bonfire is made on a spot previously prepared, and a sort of Guy-Fawkes-like effigy, termed Holiká, made of bamboo laths and straw is formally carried to it and committed to the flames. In many cases musicians and singers are in attendance. The day is then spent in merriment and feasting, with many of the sports practised during the Holi, q. v.

Dom—An aboriginal tribe, of dark complexion and small stature, considered by Hindus to be the type and representative of all uncleanness. In their opinion humanity finds its extremest degradation in the Dom. He is loathed and avoided as scum and filth ; in fact no language can properly designate the social degradation of his position. The occupation of the Dom is, in some respects, the same as that of the Dharkár caste, namely, to make cane chairs and stools, and palm leaf fans. He also manufactures various articles from the bark of the bamboo. Doms are also employed as street-sweepers; and assist at the cremation of the dead, laying the logs of wood in order on the ground, and bringing the lighted straw ; the Dom in fact is the only person who can furnish the light for the purpose.—SHERRING.

Drama—It is said by Professor Wilson that the invention of dramatic entertainments is usually ascribed by Hindu writers to a *Muni* or inspired sage, named Bharata. The dramatic representations originally were of three kinds, *Nátya, Nritya,* and *Nritta ;* and were exhibited before the gods by the Gandharbas and Apsarasas, the musicians and nymphs of Indra's heaven, who were trained by Bharata to the exhibition.

Of these different modes of representation the Nátya is the only one strictly dramatic, being defined to be gesticulation with language. The Nritya is merely pantomime, and the Nritta, simple

dancing. The other two modes of performance termed *Tándava* and *Lasya* are merely styles of dancing.

An intimate connexion between the idea of dancing and dramatic representation may be observed, and this no doubt subsisted in the classical drama. The dances of the Chorus were no less important than their songs, and the arrangement of the ballet was as much the task of the author as the invention of the plot.

Bharata was probably one of the earliest writers by whom the art was reduced to a system. His *Sutras*, or aphorisms, are constantly cited by commentators on different plays, and suggest the doctrines which are taught by later authors. One of the best and earliest existing treatises on dramatic literature, as the *Dasa-Rúpaka*, or description of the ten kinds of theatrical composition, of which the term Rúpaka is the most appropriate designation. This work is exclusively devoted to dramatic criticism. An account of other works treating of poetical or rhetorical composition will be found under their respective titles. For the different kinds of dramatic entertainments consult RÚPAKA, NÁTAKA, PRAKARANA, &c.

"The plays of the Hindus are not numerous; they were only acted on special occasions, and the subject of the plot, is with predilection borrowed from the legendary literature of ancient India. Hindu dramatists have little regard for unity of time, place and action; and with the exception of Kálidása, they must be considered as inferior in poetical worth to the renowned dramatic writers of ancient Greece and of modern Europe. Besides the reasons to be sought for in the religious, mystical and metaphysical tendencies of the Hindu mind, a free development of the Hindu drama was probably also impeded by the heavy and artificial canon which weighed upon Hindu dramaturgy, and which, ascribed to sacred sources, and looked upon as a law not to be transgressed by any dramatic poet, did not allow much scope for poetical imagination, and would keep down any free movement upon which it might have ventured. The various kinds of dramatic performances, the number of their acts, the characters of the plays, the conduct of the plot, the sentiments to be represented,

and even the modes of diction—all these were strictly regulated ; so much so, that in spite of the differences which must exist between different authors and plays, there is still a kind of uniformity which pervades the whole Hindu drama and must strike any one unacquainted with this elaborate dramatical canon."—GOLDSTUCKER.

Draunayani—The son of Drona ; a patronymic of Aswatthâman.

Drishtadyumna—(*See page* 171.) The son of Rája Drupada and brother of Draupadí. Their birth was remarkable and occurred under the following circumstances : King Drupada, after his disgrace and the dismemberment of his kingdom, burning with resentment, had recourse to supernatural agency to procure the birth of a son, who should one day avenge his defeat and accomplish the death of Dróṇa. After some difficulty he prevailed on two learned Brahmans, named Yája and Upayája, who performed a sacrifice for this purpose, and at the proper period summoned the Queen of Drupada to assist at the rite. Her Majesty was engaged at her toilet, and delaying her arrival with true feminine want of punctuality, the ceremony was completed without her. Two children, one male, one female, arose from out of the sacrificial fire. The former was Dhrishṭadyumna, who appeared with a diadem on his head, armed in full mail, and bearing a bow and arrow in his hand. The latter was Krishṇá, so named from her black complexion, though of exceeding beauty. She is better known by her patronymic Draupadí, the daughter of Drupada. Dhrishṭadyumna proclaimed the terms of her Swayamvara.—F. JOHNSON.*

Durdharsha—One of the Rávaṇa's five renowned warriors who were sent against Hanumán. He aimed an arrow that struck the undaunted Ape in the neck and then lashed his steeds nearer ; but when he was close to the doorway, Hanumán with a sudden cry, let himself fall upon the chariot ; it was shivered into fragments, and the Rákshasa hurled from it lifeless.—*I. E.*, 232.

Dushana—(*Add*) He was the brother of Rávaṇa, the great giant of Lanka.

* Selections from the Mahábhárata.

Dyumatsena—A king of the Salwas, described as just and brave, but becoming blind while his son was only an infant, the kingdom fell to a kinsman, a ruthless enemy ; Dyumatsena then fled to a hermit grove with his wife Balavatsa, and his only son Satyavan, (q. v.) When the son grew up he was seen by the princess Savitri, (q. v.) and by her selected as her future husband. She afterwards obtained as a boon from Yama, the restoration of the old king's sight ; and he recovered possession of his kingdom, when he was again anointed severeign.*

* " Thus David was anointed a second time as king of Israel ; and Cœur de Lion on his return from the Holy Land, caused himself to be crowned anew,—' as if he intended, says Hume, ' by that ceremony, to reinstate himself in his throne, and to wipe off the ignominy of his captivity."—GRIFFITH, S. O. I. P.

E

Eclipse—The popular notion of the cause of an Eclipse current among the Hindus is founded on the following mythological legend. When the gods had obtained Amrita, (q. v.) or ambrosia, by the churning of the ocean of milk, one of the giants stole and drank some portion of it secretly. The sun and moon however observed the theft and informed Vishṇu of it, who upon this got very angry and severed the head of the giant from his trunk; but because the giant had tasted Amrita, both parts remained alive invisible in the sky; they are regarded as the eighth and ninth planets named Ketu and Rahu, and are said every now and then to take revenge on the sun and moon by swallowing them for a short time, thus causing eclipses.

Ekadasi—(*Add at page* 207.) It is also observed by Saivas, and especially by the Madhiva sect.

Erannoboas—The ancient name of the river Sone. The ancient city of Palibothra stood at the confluence of the Ganges and Erannoboas. "The capital of Chandragupta, Pátaliputra, was no doubt the same as the Palibothra of Sandracottus, the modern Patna. But exception was taken on the ground that Patna was not situated near the confluence of the Ganges and Sone, or Erannoboas, where Palibothra stood. This, however, has been explained by a change in the bed of the river Sone, which is established on the best geographical evidences."*

* Max Muller, A. S. L., p. 280.

F

Festivals—"Among all the nations of the ancient world a considerable portion of the year was devoted to the solemnization of public festivals, at which the people found in the assemblage of multitudes, in the exhibition of games, and in religious pageants and ceremonies, a compensation for the want of those more refined entertainments which are created by the necessities and the luxury of a more advanced stage of civilization. Some of these primitive celebrations have retained their hold upon national tastes and feelings long after their origin and meaning were forgotten, and become interwoven with new conditions of society, with altered manners and institutions, and with a total change of religion. In all the countries of Europe they have left at least traces of their former prevalence in the nomenclature of our calendars, and many of the holidays which are appropriated to the saints of the Christian Church have been borrowed from the public festivals of ancient paganism. In proportion also as nations, or as different classes of the same nation, retain their primitive habits, the observances of olden times enjoy their veneration and interest their affections. They are, however, fast fading in the Western world, even from the faith of tradition, before the extension of knowledge and refinement, and before the augmented demands for toil which the present artificial modes of life impose, when holidays are denounced as an unprofitable interruption of productive industry, and a festival or a fair is condemned as a wasteful expenditure of time and money. It is only therefore in regions remote from the reach of the task-master, where exemption from work is occasionally the equal right of all classes of the community, that we may expect to find the red letters of the calendar significant signs—importing what they designate, public holidays—days on which the artificer and the peasant rest from physical exertion, and spend some passing hours in a kindly communion

of idleness with their fellows; in which, if the plough stands still and the anvil is silent, the spirit of social intercourse is kept alive, and man is allowed to feel that he was born for some nobler end than to earn the scanty bread of the pauper by the unrelaxing labour of the slave.

It is in the remote East, and especially in India, that we may expect to find the living representation of ancient observances, and the still existing solemnizations which delighted the nations of antiquity; and we shall not be altogether disappointed; although even here they begin to languish under the influence of a foreign government; under the unsympathizing superiority which looks upon the enjoyments of a different race with disdain; under the prevalence of the doctrine which regards public holidays as deductions from public wealth, and under the principles of a system of religious faith which, although it might be indulgent to popular recreations, cannot withhold its disapprobation of them when their objects and origin are connected with falsehood and superstition. From the operation of these causes the Hindu festivals have already diminished both in frequency and in attraction; and they may become, in course of time, as little familiar to the people of India as those of European institution are to the nations of the West."—WILSON.*

The principal festivals are the same in the different provinces of India, though celebrated under different names: there are others that belong to peculiar localities; and even those which are universally held, enjoy various degrees of popularity in different places, and are celebrated with various local modifications. The periods also vary within certain limits, according as the lunar month is reckoned to begin from the new moon, or from the full moon; the former mode of computation prevailing in Bengal and in Telingana, whilst in Hindustan and in the Tamil countries of the South the latter is followed.—(PRINSEP'S *Useful Tables.*)

The principal festivals are the following; an account of the observances peculiar to each will be found under the respective heads.

* Works, vol. I, pp. 151-3.

Bhaimyekadasi.
Bhíshmáshṭami.
Shaṭ Tila Dánam.
Yugádya or Yugadi Padya.
Sivarátri.
Dola Yátrá, or swinging festival.
The Hólí.
Varadá Chaturthi.
Sṛí Panchamí.
Sṛí Rámanavamí.
Janmashtamí, or nativity of Krishna.
Gokalashtami.
Rath Yatra.
Ras Yatra.
Pánchálapura.
Vrishaketu.
Sudhanva.
Shrígiri.
Ramanujacharier Puṇya Divasa.
Tekacharier Puṇya Divasa.
Aksha Tadige.
Ganéṣa chavati.
Gauri habba.
Sanitrayodasi.
Ananta chalurdas.
Dasara.
Maha Navami.
Vijaya Deshami.
Vyásapavarnavami.
Dípávaḷi.
Balissádya.
Dhátri.
Uttaráyana, called also Saukránti, and in the South Pongal.
Perumal Tirumal.
Tirukalyám.
Pitrapaksha Amavadasi.

G

Gajasura—A Titan or Asura in the form of an elephant, who was killed by Śiva. Part of the scanty raiment worn by Śiva consists of the skin of the above elephant.

Galava—A saint of some note, the hero of a long legend in the Mahábhárata. He there appears as the pupil of Viṣwámitra. At the expiration of his studies he importuned his master to tell him what present he should make him. *Viswámitra*, being out of humour, at last desired him to bring him eight hundred horses, each of a white colour, with one black ear. Gálava in his distress applied to *Garuda*, who was his particular friend, and with him repaired to *Yayáti*, king of *Pratishthána*. Yayáti, being unable to comply with the sage's wish, presented him his daughter *Mádhavi*, whom Gálava gave in marriage successively to *Haryaswa*, king of Ayodhyá, *Divodása*, king of Káṣi, *Uśinara*, king of Bhoja, and received from each, upon the birth of a son by her, two hundred of the steeds he was in quest of. These horses were originally a thousand in number. The saint *Richíka*, having demanded the daughter of *Gádhi*, sovereign of Kányakubja, as his wife, that prince, to evade the match, being afraid to decline it, required the steeds in question as a present in return. Richíka obtained them from the god of ocean, *Varuna*, and transferred them to his father-in-law, by whose descendants six hundred were sold to different princes, and the rest given away to the Brahmans. Gálava, having procured the horses which were in possession of the kings, took them and the damsel, still by virtue of a boon a virgin, and presented them together to Viṣwámitra. The sage received them and begot a son by her, *Ashtaka*, to whom he resigned his hermitage and his steeds, and retired to the woods: the place was thence called *Ashtakapura*. The lady after this was

re-conducted by Gálava to her father, and he, in imitation of his preceptor, spent the rest of his days in solitary devotion.—WILSON, *XI, p.* 225.

Ganapati—The master of attendants. A name of the god Ganéṣa, who resembles the Janus of the Romans.

Gandhari—(*Page* 219.) The wife of Mahárája Dhritaráshtra, the daughter of Gandhára, king of the province so named; the country of the Gandharii of Herodotus; that bordering on the Indus, westward as far as to Candahár, in which the ancient name probably is traceable. As her husband was blind she always wore a handkerchief over her eyes which made it necessary for her to be told what was going on.

Ganga-dwara—The portal of Gangá, is the opening in the Himálaya mountains by which the Ganges descends into the plain of Hindustan. It is celebrated as the scene of Daksha's great sacrifice. It is now more usually known by the name of Hardwár; properly Haridwára, the gate of Vishṇu, or Śiva; appellations bestowed upon it probably in times more recent than the composition of the Mahábhárata, when the Hindus were first ranged under the different and sometimes contending sects of Vaishnavas and Saivas.

Gandhakali—An Apsara, who had been condemned by a sage, whose reflections had been disturbed by her beauty, to wear the form of a crocodile, and was released by Hanumán who slew the crocodile in the lake of Gandhamádana.

Gandharva marriage—The sixth of the eight modes of marriage enumerated by Manu. It is described as the reciprocal connexion of a damsel and her lover from mutual desire; unattended with any of the forms or ceremonies ordinarily connected with weddings.

Gangamma—A river goddess among the hill tribes; she is supposed to be present at every stream. On the Nílagiris it was formerly the practice for every owner of cattle to throw a quarter of a rupee into the rivers before crossing them, as the cattle were sometimes carried away by the torrent. It is enumerated amongst

the great sins of the hill tribes at their funerals that they had crossed a stream without paying due adoration to Gangamma.

Garhapatya—Perpetual household fire, which is to be always burning; and, in the event of becoming extinct, can be renewed only by igniting certain consecrated sticks by attrition. The household fire is never to be used for domestic or culinary purposes. It is the pure vestal flame, the emblem of eternal light, and is maintained solely for religious offices. See *Fire-sacrificial.*

Gaunharin—Nátch girls or dancing women. They form a numerous class in all towns and cities in India. They are not a distinct caste, but are more or less attached to all castes. Although notoriously immoral, yet they are sent for by all classes of the community, even the most respectable and virtuous, on occasion of a great family festivity. The Gaunharins, not only dance and sing but play on the Sáringí and Tablá.

Gavaksha—One of the monkey chiefs of Sugríva's army, who at the first sight of the giant Kumbhakarna threw down his weapons and fled, but was recalled to his post by Angada.

Gethu—The associate of Raghu in the theft of the nectar, and also one of the constellations.

Girija—The mountain-born; a name of Párvatí. She was originally Sati, the daughter of Daksha; was born again as the daughter of the mountain Himálaya, and was again married to Śiva. From this, her second birth, she is called Párvatí the mountaineer, or Girijá the mountain-born.

Gita Govinda—The Song of theDivine Herdsman, a beautiful little pastoral drama, furnishing a specimen of that mystical or emblematical theology, "that figurative mode of expressing the fervour of devotion, or the ardent love of created spirits towards their beneficent Creator, which has prevailed from time immemorial in Asia."*

Under the figure of the love, quarrels, and reconciliation of the incarnate Deity, dwelling like the Grecian Apollo, amongst the flocks

* Sir W. Jones. "On the Mystical Poetry of the Hindus."

and herds, under the name of Krishṇa, with the beautiful shepherdess Rádhá, it shadows forth the reciprocal attachment which exists between the human soul and Divine Beauty, goodness, and knowledge. As Krishṇa, faithless for a time, discovers the vanity of all other loves, and returns with sorrow and longing to his own darling Rádhá, so the human soul, after a brief and frantic attachment to objects of sense, burns to return to the God from whence it came—"from its original instinct it vergeth towards him as its centre, and can have no rest till it be fixed on him.....He doth cherish and encourage our love by sweetest influences and most consoling embraces;" and "in that mysterious union of spirit whereby we do closely adhere to, and are, as it were inserted in him, ... we cannot but feel very pleasant transports."*

With respect to the date of the composition nothing certain is known, but it seems now to be generally believed that the author, Jayadena, flourished at least as late as the twelfth century of our era." Mr. GRIFFITH, from whose Specimens of old Indian Poetry the above has been taken, has translated a few stanzas, but says "the exquisite melody of the verse can only be appreciated by those who can enjoy the original."

Gokalashtami—A festival to celebrate the birth-day of Krishṇa. It is customary in the South of India for all Brahmans to fast until midnight, and then, after worship, to partake of food.

Gopichandana—A magnesian or calcareous clay, forming the white earth used by the Vaishnavas to make the sectarial streaks on their faces, breasts, and arms. The purest description is brought from Dwáraká, being said to be the soil of a pool at that place in which the Gopís drowned themselves when they heard of Krishṇa's death. The Rámánujas mark two perpendicular white lines, drawn from the root of the hair to the commencement of each eyebrow, and a transverse-streak connecting them across the root of the nose; they have also patches of Gopichandana, with a central red streak, on the breast and each upper arm.

* These passages are extracted from one of Barrow's Sermons, quoted by Sir W. Jones, in his Essay on the Mystical Poetry of the Hindus.—S. O. I. P.

Gosain—Any devotee is called a Gosain, whether he lives a life of celibacy or not, whether he roams about the country collecting alms, or resides in a house like the rest of the people, whether he leads an idle existence, or employs himself in trade. The mark however, that distinguishes all who bear this name is, that they are devoted to a religious life. Some besmear their bodies with ashes, wear their hair dishevelled and uncombed, and, in some instances, coiled round the head like a snake or rope. These formerly went naked, but being prohibited by the British Government to appear in this fashion in public, bid defiance to decency nevertheless by the scantiness of their apparel. They roam about the country in every direction, visiting especially spots of reputed sanctity, and as a class are the pests of society and incorrigible rogues. They mutter sacred texts or mantras and are notably fond of uttering the names of certain favourite deities. Some of them can read and a few may be learned; but for the most part they are stolidly ignorant. Others, of a much higher grade, reside in *maths*, or monasteries, where they lead a life of contemplation and asceticism. Yet they quit their homes occasionally, and, like the first named, undertake tours for the purpose of begging, and also proceed on pilgrimage to remote places. Most of them wear a yellowish cloth, by which they make themselves conspicuous.

Fakirs or devotees of both of these classes, usually wear several garlands of beads suspended from their necks and hanging low down in front; and carry a short one in the hand which by the action of a thumb and finger, they revolve perpetually, but slowly, keeping time with the low utterances proceeding from their lips. They also bear upon their foreheads, and frequently on other parts of their bodies, particularly the arms and chest, sacred marks or symbols, in honour of their gods.

In addition there is a considerable number of Gosains, not however separated from the rest by any caste distinctions, who although by profession belonging to this religious class, apply themselves, nevertheless to commerce and trade. As merchants, bankers, tradesmen, they hold a very respectable position. Some carry on their transactions on a large scale.

One of the chief peculiarities of this caste is, that besides its natural increase from within, it is constantly adding to its numbers from without. Brahmans, Kshatriyas, Vaisyas, and Sudras, the two former especially, may if they choose, become Gosains; but if they do so, they are cut off for ever from their own tribes. It is this circumstance which constitutes the Gosains a distinct and legitimate caste, and not merely a religious order.—SHERRING, p. 256.

Griha-devata—Household gods. No house is supposed to be without its tutelary divinity, but the notion attached to this character is now rather vague. The *Kula-devata* is always one of the leading personages of the Hindu mythology; but the Griha-devata rarely bears any distinct appellation. In Bengal the domestic god is sometimes the Sálagrama stone; sometimes the *tulasi* plant; sometimes a basket with a little rice on it, sometimes a water-jar to either of which a brief adoration is addressed, most usually by the females of the family. Occasionally small images of Lakshmi or Chaṇḍí fulfil the office, or should a snake appear, he is venerated as the guardian of the dwelling. In general, however, in former times, the household deities were regarded as the unseen spirits of ill, the ghosts and goblins who hovered about every spot, and claimed some particular sites as their own. Offerings were made to them in the open air, by scattering a little rice with a short formula, at the close of all ceremonies, to keep them in good humour. In this light the household gods correspond better with the *genii locorum*, than with the *lares* or *penates* of antiquity.—WILSON, *Works, XI, p.* 21.

H

Halabhrita—A name of Balaráma, implying his use of a ploughshare as a weapon. He is represented of a white colour, clothed in a dark blue vest.

Hanuman—(*See Page* 239) is called Hanumán of the broken jaw. When he was a child in his mother's arms, the ruddy sun laughed down into his face; and he, thinking it was some splendid blossom, sprang from his mother's arms five yojanas into the air in his eagerness to clutch the radiant thing. In the fall that happened to him then he broke his jaw.

(*At page* 240 *after the Poetry.*)

The dangers to which Hanumán was exposed in crossing the ocean to Lanka may be seen by referring to the articles SURASA, and SINHIKA. See also MAINAKÁ, for the supernatural help he received on the same journey. Arriving at Lanka he reduced his size to that of a cat; and when night had let down shadow on the town, he sprang into the ramparts, and crouching down surveyed the position from thence. As the sky is adorned by its constellations so was Lanka embellished by its glorious palaces. Hanumán examined every dwelling and saw some strange and memorable sights.

After he had discovered Síta in the Asoka grove and received her message to Ráma about the red *tilaka** that he might know that Hanumán had really seen his beloved; the brave monkey said to himself, 'shall I quit this isle of Lanka' and do no damage to this Rávaṇa, who has dared to menace the peerless bride of Ráma? So he set about tearing up the trees in the grove, and to defacing the monuments and grottoes it contained. Eight thousand warriors rushed forth, by command of Rávaṇa, against the noble

* Tilaka, a mark on the forehead and between the brows, either as an ornament or a sectarial distinction.—WILSON.

Simian. The agile son of the wind sprang out of them, and bounding on to the roof of a lofty palace, he uprooted a huge column of marble, exclaiming, I am Hanumán, the messenger of Ráma; death to Rávaṇa; then hurling the pillar amongst them he crushed the whole army of Rákshasas. Other heroes and warriors were then sent against the valiant Ape, who though wounded several times, succeeded in killing all who came against him. (*See* JAMBUMÁLIN, DURDHARSHA, PRAGHASA, AKSHA, &c.) At last Indrajit was sent by Rávaṇa to capture or slay the monkey hero. Indrajit, with a miraculous arrow he had received from the gods, wounded the intrepid Hanumán, who with his strength paralysed fell crushing down to the earth incapable of motion. The gigantic ape was thus fettered with iron chains by officious Rákshasas. But Indrajit drew forth the miraculous arrow and motioned Hanumán to follow him into the presence of Rávaṇa. The incensed king ordered his execution but Vibhíshaṇa, Rávaṇa's brother, reminded him that the life of an ambassador was always sacred. Rávaṇa, however, ordered his servants to set fire to the tail of Hanumán; but Síta prayed to the Fire, and the fire, leaping up in a bright golden flame played around the tail as though it were performing a pradakshina, and did not burn it. And thus it answered the gentle princess: I am good to Hanumán. The marutide then reduced his size to that of a grasshopper and stepped out of his bonds; swiftly resuming his gigantic proportions, he sprang to the roof of the nearest dwelling, and lashing his tail, round which the fire still played, from side to side, soon set the palace in a blaze.—I. E., p 240.

Hanuman Nataka—A play, the subject of which is the story of the Rámáyaṇa; it is often emphatically termed the Maha, or great, Náṭaka. It is said to be originally the work of Hanumán who engraved or wrote it on the rocks. Valmíki saw it and anticipated that the greater beauty of its style would throw his Rámáyaṇa into the shade. When he complained to the monkey the latter had so little of the author about him, that he told the bard to cast the verses into the sea. Valmíki obeyed the injunction and the Maha Náṭaka remained for ages under the waves. At last portions were discovered and brought to Raja Bhoja, by whose

command Damodara Misra arranged the fragments, filled up the chasms, and formed the whole into an entire work. There is no reason to doubt so much of this story as is credible, or that the fragments of an ancient drama were connected in the manner described. Some of the ideas are poetical and the sentiments just and forcible; the language is in general very harmonious; but the work itself is after all a most disjointed and nondescript composition, and the patchwork is very clumsily put together.

The date of the play is established by the mention of Bhoja, to be a work of the tenth or eleventh century; and it is in part corroborative of the correctness of the assertion, that the drama was the work of Damodara Misra, that the poet is named in the Bhoja Prabandhu as one of the many writers patronised by that monarch. That work also records the anecdote of some verses attributed to Hanumán being discovered by a merchant in Bhoja's reign, engraved upon some rocks on the sea shore; the merchant brings a copy of the first two stanzas of one verse, and Bhoja travels to the spot to obtain the other two.—WILSON.

Hasti-siksha—The management of elephants; an accomplishment curiously characteristic of national manners. The proficiency of the Indians in this art early attracted the attention of Alexander's successors; and natives of India were so long exclusively employed in this service, that the term Indian was applied to every elephant driver, to whatever country he might belong.—SCHLEGEL.

Hayamukhi—The horses head; one of the Rákshasí guardians of Síta when a captive in Lanka. She told Síta that youth and beauty were capricious gifts, and recommended her to respond to Rávaṇa before grief and fasting had impaired her charms.

Himapandura—One of the four elephants by whom the earth is believed to be supported. The sublime Himapándura has the eastern quarter assigned to him. *See* VIRUPÁKSHA.

Holi—A vernal festival originally designed to typify the genial influence of Spring upon both the inanimate and animated creation, and to express the passionate feelings inspired by the season, and the delight which the revival of nature diffused. The primi-

tive institution was the adoration of the personified Spring as the friend and associate of the deity of Love. In the South of India the festival is in honour of Kámadeva, whose effigy is committed to the flames;* though, as Professor Wilson remarks, the buffoonery of the Hóḷí and barbarity of the Charak púja, but ill express the sympathy which man, in all countries, feels with the vernal season, and has little in common with the worship that might be supposed acceptable to Káma and his lovely bride, and which it would appear they formerly enjoyed. The time for the celebration of the Hóḷí (15th day of Phálguna) is the season of Spring, when the foliation of trees, the budding of the grass, and the pairing of birds are observed. The festival is considered to be especially promotive of the multiplication of offspring, and preservative of the health and life of children. But though traces of the original purport of the festival are palpable enough, yet Love and Spring have been almost universally deposed from the rites over which they once presided, and have been superseded by new and less agreeable mythological creations; new legends have also been invented to account for the origin and object of the celebration, having little or no obvious relation to the practices which are pursued.—Wilson.

The festival in Bengal is observed by the worship of the juvenile Krishṇa, whilst in Hindustan the personified Hóḷí is a female hobgoblin, a devourer of little children. But in every part of India it is customary for the lower orders to sally forth into the streets and throw a red powder† over passers by, or a red liquid is squirted over them through a syringe, the operators often using abusive or obscene language. "In the villages the men generally take part in the mischief, and persons of respectability and females

* This is supposed to commemorate the legend of Káma's having been consumed by the flames which flashed indignant from the eye of Siva, when the archer-god presumed to direct his shaft against the stern deity, and inflame his breast with passion for Párvatí.—Wilson.

† This powder termed Phalgu, or Abíra is made chiefly of the dried and pounded root of the Curcuma Zerumbet, or of the wood of the Cæsalpinia Sappan, which are of a red colour, or in some places the yellow powder of turmeric is substituted.—Wilson.

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are encountered with gross expressions, or sometimes with rough usage, and rarely, therefore, trust themselves out of their houses whilst the license continues." Where there is no police to interfere an open spot in the vicinity of the village is selected, and the materials of a bonfire brought together; useful articles, if not vigilantly guarded, being often appropriated for this purpose, and if once added to the pile the owner cannot retain them. "During the whole period the people go about scattering the powder and red liquid over each other, singing and dancing, and annoying passengers by mischievous tricks, practical jokes, coarse witticisms, and vulgar abuse." The bonfire is consecrated and lighted up by a Brahman, and when the flames break forth, the spectators crowd round it to warm themselves, an act that is supposed to avert ill-luck for the rest of the year; they engage also in rough gambols, and as the blaze declines jump over and toss about the burning embers.

According to Colonel Tod the utmost license prevails amongst the Rajpúts; the lower classes regale in stimulating confections and intoxicating liquors, and even respectable persons roam about the streets like bacchanals, vociferating songs in praise of the powers of nature. A characteristic mode of keeping the festival is playing the Hóḷí on horseback, when the riders pelt each other with balls of the red powder inclosed in thin plates of talc which break when they strike.

Of the songs which are sung at this season the character is generally said to be highly exceptionable. Professor Wilson states that all he had an opportunity of seeing were characterized by little else than insipidity. They were either praises of the mouth, or allusions to the juvenile Krishṇa in connexion with the festival, and supposed to be uttered by the female companions of his boyish frolics at Vṛindávana.

The practices of the carnival as now observed in Italy have been trimmed of their excesses, but even in them there remain vestiges which denote their community of origin with the Hóḷí of the Hindus. The time properly embraces the whole period from the beginning of the year, but as in the festival of Phálguna, the last few days are those in which the principal demonstrations take

place, and in the license which is permitted both in speech and conduct, the wearing of masks and disguises, the reciprocal pelting with real or with mock comfits, and in some places sprinkling with water or throwing powder over each other, obvious analogies exist. There is another practice which presents also a parallel, the extinguishing of the carnival. This in Italy is refined into frolicsome attempts to blow out each others lighted candles; but the notion appears to be the same as the burning of the Hóḷí, the lighting and extinction of the bonfire, and scattering of the ashes.

There is another of the usages of the Hóḷí which finds a parallel in modern times, although at a somewhat later period. One subject of diversion during the Hóḷí, is to send people on errands and expeditions that are to end in disappointment, and raise a laugh at the expense of the person sent. The identity of this practice with making April Fools is noticed by Maurice, who remarks 'that the boundless hilarity and jocund sports, prevalent on the first of April in England and during the Hóḷí festival in India, have their origin in the ancient practice of celebrating, with festival rites, the period of the vernal equinox, when the new year of Persia anciently began.'

There was a Festum Stultorum about this period amongst the Romans; some antiquaries have supposed that it constituted the originals of the festivals of the Roman Church, the extravagances of the Abbot of Unreason, and the sleeveless errands of All Fools, or April Fool Day. The identity of designation and similarity of practice, render it not unlikely that the day of All Fools had originally something in common with the Festum Stultorum and with the Hóḷí.*

Htee—A Buddhist symbol; an umbrella-shaped ornament which surmounts most of the pagodas in Burmah; just as the weather-cock still surmounts many of the churches in England. But the Htee has a significance unknown to the weather-cock. Gautama Buddha was a Kshatriya, the son of a Mahárája; and

* Wilson, *Works*, II, 243. Reference is made to Brand's Popular Antiquities and various other works for still more striking coincidences between the Hóḷí and the other above-mentioned festivals.

amongst the Kshatriyas the Htee or Umbrella has been the insignia of sovereignty from time immemorial. Many of the Htees are elaborate ornaments of gold and jewels. Some are set upon an ornamental frame work of a similar character, and are surmounted by rich metal flags, whilst the giver of the Htee and every one who has contributed to its ornamentation, derives a certain amount of religious merit from the act, which ensures him a higher scale of being in the next life, and smooths his path to Nirvána.

Huhu and **Haha**—(Húhú and Háhá), two kings of the Gandharvas, mentioned in the Rámáyaṇa.

I

Ihamriga—A class of comedy, a piece of intrigue in four acts, in which the hero is a god or illustrious mortal, and the heroine a goddess. Love and mirth are the prevailing sentiments. The heroine may be the subject of war or stratagem, and the devices of the hero may end in disappointment but not in death—WILSON.

Ilwala—(*Add at Page* 261). One legend of Ilwala is that he was accustomed to assume the form of a Brahman, and in conjunction with his brother Vátápi, lure many of them to destruction, as related in the account of AGASTYA, (q. v.) the sage by whom Ilwala was destroyed.

Iravati—The mother of Airávata the elephant of Indra, which is elsewhere said to have been produced at the churning of the milk sea.

J

Jambumalin—A formidable Rákshasa the son of Prahasta, who was sent by Rávaṇa against Hanumán, with orders not to return until he had slain the boasting monkey. After a severe contest in which Hanumán was wounded on the cheek and breast, he seized a marble pillar and dashing it down on Jambumálin, the tiger amongst warriors, he crushed the gigantic Rákshasa into a formless mass.—*I. E.*, 230.

Janamejaya—(*Substitute this for that in the text.*) 1, The king of Vaiśáli, whose father Sómadatta celebrated ten times the sacrifice of a horse ; 2, A son of Puranjaya, a descendant of Ana ; 3, A son of Paríkshit, the son of Kuru ; 4, The son of Paríkshit who was grandson of Arjuna, and with whose reign the Kaliyuga commenced just after the death of Krishṇa. There is a copper grant still in existence belonging to the Gowja Agrahár, Anantapura Taluq, Mysore, which was executed in the reign of this king. The language is a mixture of Sanskrit and Canarese. It begins as follows: " Emperor Janaméjaya, the refuge of the whole universe; the master of the earth ; the king of kings; the Paraméswara of rulers ; the great Mahárája; the sovereign of Hastinápura, the flower of cities; the bestower of widowhood on the wives of the hostile kings of Aróha, and Bhagadatta; the son of the lotus of the Páṇḍava race ; most skilled in warfare; whose bow resembled the Kálinga serpent ; the unassisted hero; the dauntless in battle; the slayer of Asvapatiráya, Disápata and Gajapatiráya ; the smiter on the head of Narapatiráya ; the most accomplished equestrian ; the terror of the 14 States of Konkana, Rékha Révanta, Sámanta, Mrigachamara, &c. ; the ever brilliant; the son of other's wives ; the bearer of the flag with the emblem of the golden boar ; the most glorious of Rájas; the adorned ; the

descendant of the great lunar race; the son of Emperor Paríkshit; was reigning at Hastinápura, (diverted) by happy historic amusements."

Janasthan—An extensive forest inhabited by Rákshasas,

Of Janasthan I need not tell,
Where Súrpanakhá, Khára, dwell
And Dúshan with the arm of might
And Trísiras, the fierce in fight,
Who feeds on human flesh and gore;
And many noble giants more,
Who roam in dark of midnight through
The forest, brave and strong and true.
By my command they live at ease,
And slaughter saints and devotees.*

Janiwara—(Janiwára). The Brahmanical cord or thread with which children of Brahmans are invested when they attain the age of seven or nine years. It costs something considerable, and Brahmans who are poor are, in order to acquire it, obliged to ask contributions from their friends; and Hindus of all castes believe they perform a meritorious act in contributing to the charges of the ceremony. The cord has to be made with much care, and with many observances. The cotton with which it is formed ought to be gathered from the plant by the hands of Brahmans only, in order to avoid pollution. For the same reason it should be corded, spun, and twisted, by persons of the tribe, and be always kept exceedingly pure. The ceremony of investiture with the cord is termed UPANAYANA, and to the article under that head the reader is referred for a description of the procedure adopted on the occasion.

Jaya—2. A name of Arjuna; a bold metonymy: not merely Victor, but Victory.

Jayadratha—1. A rája of Sindhu chiefly known in connection with the following incident: When the Páṇḍava princes accepted the terms proposed by their cousins, and entered upon their exile, twelve years of which were spent in the forests of

* GRIFFITH'S Rámáyan, vol. iii, p. 165.

India ; one day they were out hunting, and their wife was left at home with their domestic priest, king Jayadratha passed through the forest with a large retinue on his way to the South, whither he went to obtain in marriage a princess of Chedi. But seeing Draupadí he was so much struck with her beauty, that he at once entertained the desire of possessing her. He sent in consequence a messenger to her hermitage to ascertain her name and lineage, and to get himself introduced to her as a guest. Draupadí, unaware of the danger which threatened her, received him hospitably, according to the laws of her religion, and the more so as she recognised in him a distant kinsman. Jayadratha however soon disclosed his disloyal intentions, and when Draupadí indignantly repelled them, he carried her off forcibly. Soon after the Páṇḍu princes returned home from their hunting excursion, and learned the outrage that had been committed on them, off they started in pursuit of Jayadratha. He was soon overtaken and his army routed. Draupadí was released, and after an unsuccessful fight Jayadratha himself made a prisoner. In the end, however, Draupadí, out of regard for their relationship, interposed in his favour with her husbands, and he was allowed to depart to his own country. He was ultimately killed by Arjuna, in the great war, for aiding and abetting the death of Abhimanyu.

Jayadratha—2. The Rája of the Sindhu-Sauvíras, sometimes termed the Rája of the Sindhus, or Saindhavas; whether the same as the dwellers on the Indus, or a kindred tribe, must have occupied much the same territory—the western and southern portion of the Panjab. Jayadratha, accompanied by six brothers and many followers, joined the Páṇḍavas before the great war. In the Mahábhárata it is stated that they had on some occasion five hundred deer, &c., for breakfast! Whence was Draupadí to procure all this good cheer? The mystery is explained by reference to a passage in the beginning of the Vana Parva. When the Páṇḍavas repaired to the forest they were followed by a number of Brahmans who adhered to their party. Yudhishṭhira endeavoured to persuade them to return, alleging the impossibility of his feeding them, and the sin he should incur if they were starved. As they persisted in their purpose Yudhishṭhira was advised by Dhaumya to have recourse to the Sun as the source of all suste-

nance. He accordingly worshipped Súrya, who appeared to him, and gave him a copper cauldron, which he told the prince should be filled with fruits, roots, potherbs, and even flesh, ready dressed, whenever food was wanted, until the exile of the Páṇḍavas should terminate. With such an inexhaustible larder, Draupadí was able to entertain the followers of Jayadratha.—WILSON.

Jimala—A notorious thief, of whom the following legend is told. He was one day surprised by a tiger, and in his fright ejaculated the words, Oh, Hari! Hari! The god immediately sent help, and relieved Jimala from his danger. The robber was so grateful for the divine interposition that he erected a shrine on the spot, and became an ascetic.

Jimutaketu—In Buddhist mythology the king of the Vidyádharas, or celestial choristers, corresponding to the Gandharbas of Hinduism.

Jimutavahana—The son of Jimútaketu, and prince of the Vidyádharas; he is the hero of the Nágánanda, q. v.

Jogi—A class of devotees of which there are many kinds. Some are prognosticators of future events; others lead about animals of monstrous formation in order to excite religious wonder and curiosity; others have their ears split and wear in them a kind of ear-ring for sacred purposes. Persons of all castes can now enter the order; but this was not the rule originally. Jogis are not particular on the subject of marriage, and some of them take to themselves wives. At death their bodies are buried; and their tombs, termed *Samádh*, are held in sacred estimation and are often visited by pilgrims for idolatrous purposes.

The term Jogí or Yogí is properly applicable, says Mr. Wilson, to the followers of the Yoga or Patanjala school of philosophy, which, amongst other tenets, maintained the practicability of acquiring, even in life, entire command over elementary matter by means of certain ascetic practices.—SHERRING.

K

Kabir Panthis—(*Page* 296). The designation of the sect founded by Kabír, who is supposed to have lived towards the close of the 14th century. The circumstances connected with his life are all related as miraculous, and nothing certain is known of his history. According to the doctrine of this sect, there is but one God, the creator of the world; but, in opposition to the Vedanta (q. v.), they assert that he has a body formed of the five elements of matter, and a mind endowed with the three *gunas* or qualities: he is of ineffable purity and irresistible power, eternal, and free from the defects of human nature, but in other respects does not differ from man. The pure man is his living resemblance; and after death, becomes his equal and associate. God and man are therefore not only the same, but both in the same manner everything that exists. For 72 ages, God was alone; he then felt the desire to renew the world, which desire assumed the shape of a female form; and this form is Máyá, (q. v.), or illusion, with whom he begot the triad, Brahma, Vishṇu, and Śiva. He then disappeared, and Máyá approached her offspring, in order to frame the universe. Vishṇu hesitated to associate with her, and is therefore more respected by the Kabír Panthis than the other two gods of the triad; but the latter were frightened by her, and the result of their submission was the birth of Saraswatí, Lakshmí and Umá, whom she wedded to the three deities to produce the world. To understand the falsehood of Máyá is, therefore, the chief aim of man; and so long only as he is ignorant of the source of life, he is doomed to Transmigration (q. v.), which, according to the belief of this sect, is also extended to the planetary bodies—a falling star or meteor being a proof, for instance, that it undergoes a fresh change. The moral code of the Kabír Panthis is, in many respects, creditable to them. Life, they teach, being the gift of God, must not be violated by his creatures. Humanity and truth

are two of their cardinal virtues; retirement from the world is deemed desirable; and implicit devotion, in word, act, and thought, to the Guru, or spiritual teacher, a supreme duty. But, as regards the latter point, it is characteristic that the pupil is enjoined first to scrutinize the teacher's doctrine and acts, and to be satisfied that he is the sage he pretends to be, before he resigns himself to his control. It is no part of their faith to worship any deity, or to observe any ceremonies and rites of the Hindus; but they are recommended outwardly to conform to all the usages of tribe and caste, and some even pretend to worship the usual divinities, though this is not considered justifiable.*

Kalinga—Is usually described, says Wilson, as extending from Orissa to Drávida, or below Madras, the coast of the Southern Sircars. It appears, however, to be the Delta of the Ganges. It is familiar to the natives of the Eastern Archipelago by the name of Kling, and was known to the ancients as the Regio Calingarum. "Under the name of Kalinga it appears in the list of countries so frequently re-produced in Sanskrit writings, and generally in one stereotyped order, coming immediately after Lower Bengal, as if adjoining it, in the same way as the Lower Provinces of Bengal are invariably placed after the northern ones. It formed one of the five outlying kingdoms of ancient India,† with its capital situated about half-way down the coast, and still surviving in the present city of Kalingapatnam."

Kanakhalu—(*Add at Page* 312.) The name is still retained, as appears from the testimony of an impartial witness, Lieutenant Webb, in his survey of the source of the Ganges; a survey which has essentially improved the geography of those regions;—"The party arrived at Haridwára, and encamped at the village of Kanakhala, on the west bank of the Ganges, at the distance of about two miles from the fair."—*As. Res. XI*, 449. The Ganges does not now descend at Kankhal; and it is a question for geologists to solve, whether the Ganges has, in the course of nineteen centuries, so corroded the skirts of the mountain, as to have thrown

* Wilson, *Works*, I, 68 ff.

† Anga, Banga, Kalinga, Sumha, and Pundra.

back the gorge through which she passes, a distance of two miles." —WILSON, *IV*, 359.

Kandarpa—A name of Káma-deva, the Hindu Cupid, or god of love.

Kanjar—The Kanjar and Nat tribes are supposed to be the same as the Gipsy tribes of Spain, England, and other parts of Europe. The Kanjars make ropes, matting, and *kaskas* tatties. They also twist cotton and hemp into threads, and manufacture large brushes for the cleaning of cotton yarn.

Kanta or **Santa**—(Kánta or Sánta), the lovely daughter of king Lomapáda, who became the wife of Rishya-sringa, (q. v.)

Kaparddin—An epithet applied in the Rig-Veda to RUDRA, who is described as the father of the winds, and is evidently a form of either Agni or Indra. Kaparddin may intimate his head being surrounded by radiating flame, or the word may be an interpolation. The same epithet *Kaparddin* is also applied to Púshan. It is sometimes translated simply 'braided hair.'—MUIR.

Karane—An immense horn, quite straight, about five feet long, so heavy that a man can barely raise it at intervals, to bellow forth a thundering blast, when he is forced to drop it again. It is an appanage of some of the principal temples in Mysore, and brought into use to meet distinguished visitors.

Karkotaka—One of the principal Nágas, or semi-divine beings with a human face and the tail of a serpent, inhabiting the regions under the earth. This Nága was rescued by Nala from a flaming bush, and in return for the service Karkoṭaka promised to deliver Nala from the power of Kali. He accordingly metamorphosed Nala into a dwarfish charioteer, but gave him a magic garment by assuming which he could at any time regain his proper form. Nala, thus transformed to the short-armed Váhuka entered the service of Rituparna king of Ayódhyá.

Kathak—The Kathaks are professional musicians. They are 'to the manner born,' and form a distinct tribe and caste. The gift or inspiration of music is hereditary in this tribe; though they are only one of several tribes of Hindus devoted to music, dancing, and singing: their women are not usually seen

in public, but live in the retirement of the Zenána. The Kathaks instruct dancing girls in singing, &c., and receive one-half of the earnings of these women in payment for the instruction they have given. They are frequently hired together, the Kathaks to play on instruments, the women to dance and sing.—SHERRING.

Kathasaritsagara—'The ocean of fabled streams,' the largest collection of fables in India, made by Somadeva about the beginning of the 12th century. He declares that its 24,000 stanzas contain the essence of the Vrihat katha, written by one Gunadhya in the Paisachi Prakrit—the dialect of the goblins,—and that it differs from its original only in the language and by a condensation of the too prolix narrative. Professor Wilson and others doubted this assertion, and were of opinion that Somadeva had collected various works of fiction and digested them into a harmonious whole. But recent researches and discoveries have made the statement of Somadeva that he remodelled a Prakrit original perfectly credible.*

Kattan—(Káttán), one of the Grámya-devatas; he was the illegitimate son of a Brahman's wife; being exposed by his mother he was found and brought up by a pariah. When grown up he obtained reputation as a necromancer. He died by his own hand, and was then deified as having been received into the service of Máriamma, that he might convey to her all suicides. He is an object of dread, and many goats and cocks are sacrificed to him.

Kaumari—(Kaumárí), one of the eight hideous goddesses termed Śaktis, who attend upon Śiva when he assumes his terrific and destructive form of Bhairava.

Kavya-darsa—(Kávya-darsa), a treatise on poetical composition, by Dandin, the author of the *Dasa Kumára*, and supposed to be contemporary with Bhoja.

Kavya Prakasa—(Kávya Prákáṣa), a work on rhetorical composition in general, and an authority of great repute. The author was Mammaṭa Bharra, a Cashmírian. It contains such details relating to dramatic writings as are common to them and other poems, illustrated by extracts from celebrated poems, which

* Dr. BUHLER, Indian Antiquary, September 1872.

however are never named, either in this or in many other works of the same class.—WILSON.

Kayasth—The Writer caste; it stands at the head of the Śúdras, or between them and the Vaisyas. Nothing is known decisively respecting its origin. The Kayasth themselves affirm that their common ancestor, on the father's side, was a Brahman. Wilson states that they sprang from a Kshatriya father and a Vaisya mother. In point of education, intelligence, and enterprise, this caste occupies deservedly a high position. Yet they are notorious for their drinking and gambling prospensities, and for the very large sums expended on occasions of marriage.*

Kharwar or **Kairwar**—An aboriginal tribe inhabiting the *pargannahs* of Barhar, Agorí Bijaigarh, Singraulí and other places to the south of the Mirzápúr district. There are several temples at Gothání and in the fort of Agorí. Ruins are also found on most of the neighbouring hills. The fort was for ages the abode of the Baland Rájas of this tribe, whose memory still lingers among the hills and villages. All the great architectural works found in those tracts are ascribed to the Balands, who are believed to have ruled over an enterprising and industrious people. It is remarkable that they are said to have erected their buildings by the labours of Asúrya architects, whom they retained in their employ.—SHERRING.

Kiratas—(*Add at Page* 336). Kirátas, or mountaineers may come from any part of India. They are known in classical geography as the Cirrhadæ, or the Cirrodes; the latter in Sogdiána, near the Oxus.

Klesas—In Buddhist theology the Kleśas are the ten vices, thus divided:—Three of the body, murder, theft, adultery; four of speech, lying, slander, abuse, unprofitable conversation; three of the mind, covetousness, malice, scepticism. In the Yoga philosophy there are five; ignorance, egotism, desire, hatred, tenacity of existence.—BOYD.†

* SHERRING, T. C. I.

† Nagananda, or the Joy of the Snake World; a Buddhist Drama. By PALMER BOYD, B. A., 1872.

Kol—A low caste or tribe employed in cutting down jungle from year to year, and in conveying the wood to Benares and other places for sale. The Kols are also water-carriers and fishermen. The word Kúli, anglicized cooly, is derived from these people.—SHERRING.

Kotikasya—A prince of whom nothing is known beyond the brief statement in the Mahábhárata. He was the son of Suratha, Rája of the Saiva tribe, and friend and follower of Jayadratha. When Draupadí entered into amicable conversation with him, she laid aside the branch of the Kadamba tree which she held in her hand, from which it is inferred that such a branch was used as a signal to warn off trespassers. Koṭikásya is termed the chief of the Sivis, a tribe mentioned by the historians of Alexander's Indian conquests.

Kratha—(Krátha), the name of a prince mentioned in the Mahábhárata of whom nothing particular is known.

Kraunchi—(Kraunchí), one of the five daughters of Támra, and mother of cranes and owls.

Krisasva—1, A king of Ayódhyá, the son of Várhadáśva and father of Prasenajit. But the solar genealogies do not all agree; the V. P. omits Kṛísáśva. 2, A sovereign of Viśalá, son of Samyama and father of Somadatta. Buchanan places the Ayódhyá prince in the eighteenth century before Christ, and the sovereign of Viśala in the fourteenth; the latter is therefore made subsequent to Ráma, who is supposed by him to have flourished in the fifteenth.

Kshanadachara—(Kshaṇadáchara), a night-walker, or a spirit of ill who walks in woods at night, but can assume various shapes, and is therefore an object of dread.

Kumbararu—The potter caste. They manufacture all kinds of earthen vessels, whether for domestic or general use. These are made by the hand and often display considerable ingenuity. A large wheel is placed in a horizontal position on a small and well lubricated pivot fixed strongly into the ground. On the centre of the wheel, above the pivot, a quantity of prepared clay is deposited; then by means of a stick the wheel is made to revolve very

rapidly, and sufficient impetus is imparted to it to keep it in motion for several minutes. Seating himself on the ground before the wheel, and stretching his arms over, the potter manipulates the revolving clay into the shape intended, and, having done so, separates it by means of a cord from the rest of the clay, and recommences the same operation, there being enough clay on the wheel for a dozen vessels or more. When the wheel slackens in speed he places the stick in a hole near one of the spokes, and revolving it a few times forcibly, sends it on again with its original speed. The vessels when made are burnt in a kiln.

Kural—A Tamil poem of great celebrity. "Its sentences are counted as binding as the ten commandments on the Jews. Its very language has become the text of literary excellence. It is no exaggeration to say that it is as important in Tamil literature, as influential on the Tamil mind, as Dante's great work on the Language and Thought of Italy." The Kural is divided into three parts, and contains one hundred and thirty-three pathigams, or chapters, of ten verses each. The popular reverence it gained from the very first, has insured its preservation, and it is probable that we have it almost unaltered. The first poem invokes, not Ganeṣa or Sarasvati, but "the everlasting God." The next is in praise of rain ; then on virtue and moral excellence, then follow songs on the duties of husbands, wives, and children ; then on Love, Hospitality, Gratitude, Patience, Backbiting, Benevolence, &c., all full of the noblest sentiments ; and maxims that seem as if they had been taken from the Christian Scriptures. In Gover's "Folk Songs of Southern India," will be found some excellent translations of Poems from the Kural. See TIRUVALLAVA.

Kutsa—The son of Arjuna. Kuhu considers that Kutsa is a personification of the lightning, a view which he considers to be confirmed by his patronymic of Arjuna, Arjuna being an epithet of Indra and of the thunderbolt.

L

Lambanies—A tribe of people resembling the gypsies of Europe. They live in forests but migrate from place to place. When there were few or no roads they carried grain and salt on oxen, as also bamboos and firewood on their own heads. They were formerly considered as suppliers of grain to armies, and their value in this respect is often mentioned in the Mysore Despatches of the late Duke of Wellington; but they are really a predatory tribe. Their women are peculiarly clad and decorated. The hand and finger rings, bangles and bracelets worn by them, are made of bone; they have also rows of flowers and balls suspended from their hair. Their dirty dress is chiefly composed of thick aprons, interwoven with black and red coarse cotton thread, and rude needle work, suspended from the waist downwards, and also a bodice made of the same material. The men wear tight breeches coming a little below the knees, and cover their heads with coarse turbands.

Lasika—(Lásika), the name of an entertainment in one act of which love is the subject, and the general strain is comic or farcical. It is sometimes termed *Vilásika*.

Lasya—(Lásya), a mode of dramatic performance or rather style of dancing, taught by Párvatí to the princess Ushá, who instructed the Gopís of Dwáraka, the residence of her husband, in the art; by them it was communicated to the women of Suráshtra, and from them it passed to the females of various regions.—Wilson.

Lingadikaries—(Lingadikáries), a sect of the Badagas who wear the lingam. The division was occasioned by the act of a headman of the Adikaries, who, to appease the cravings of hunger, ventured to eat a little meat. His descendants are not allowed to wear the lingam, and can only intermarry with common Badagas:

Lingayits—A caste who carry the "Linga" or emblem of Śiva tied round their necks: some keep it in a gold or silver case, and others tie it up in a cloth; but in all instances it is worn round the neck. They are for the most part traders in grain and spices. The Lingayits consist of many clans who do not intermarry, but can eat together. They are very stationary in their habits; are respected by other castes, but regarded as exceedingly stubborn, especially when irritated. They inter the remains of their guru or priest in a mosque, after the Mussulman fashion, and their devotion to the worship of the tomb cannot be surpassed. They bury their dead, and it is their custom to assemble round a corpse and partake of food before interring it. They universally abstain from animal food and intoxicating liquors. The women are very good looking.

Lomapada—A king of the Angas in whose reign there was a great dearth for want of rain. "The sufferings of the earth-mother were shared by all living creatures; the gasping land was too feeble to bring forth fruit or herb, so the animals died and the men grew wan from hunger." Lomapáda, after in vain supplicating Vishṇu, called his councillors together, and was advised to allure Rishya-sringa from his father's hermitage in the forest, as the youth was destined to be the achiever of noble deeds; and that in return the grateful clouds would pour their treasures of rain on the thirsty land. See RISHYA-SRINGA.

Lopamudra—The name of a girl who is made by Agastya, (q. v.) of the most graceful parts of the animals of the forest. She was named Lopamudra from the distinctive beauties (*mudra*) of animals, as the eyes of deer, &c., being subjected to loss (*lopa*) in her superior charms. When marriageable she became the wife of Agastya.—WILSON, XI, 322.

Lyric Poetry—There are several works of this class in Sanskrit literature, of which the principal are the following: the Ritusanhara, or a description of the Seasons, attributed to Kálidása; the Megha-duta or cloud messenger, also by Kálidása,—a poem in which a demi god, separated by fate from his wife, is imagined to make a cloud, the messenger to her of his woes, and incidentally as it were describes his course over a large tract of India; the *Amarús a taka*,

or hundred stanzas of Amaru, on amatory feelings and scenes, the natural sense of which commentators have twisted into a mystical character, so as to make them appear less objectionable, especially as they were supposed by some to have been composed by the celebrated theologian Sankara, when he had animated the dead body of king Amaru ; these stanzas have an epigrammatic character, and share in this respect the style of the first Sataka, or hundred verses on love by Bhartrihari; the *Bhaminivilasa* by Jaganatha Panditarája, in four books, the second of which is connected with amatory subjects, while the third is a beautiful elegy on the death of the poet's wife ; the Gitagovinda by Jayadeva, who probably lived in the 12th century, which in ten sections describes the amours of Krishṇa with the cowherdesses, his separation from his wife Radha, and his ultimate reconciliation with her, and which like the Amarastaka has also been explained in a mystical sense, (see Gitagovinda) Krishṇa then being represented as the soul, which for a time becomes estranged from the supreme soul, but finally returns to it. This poem differs from those mentioned before in being intended for singing, and for representation at a festival held in honour of Vishṇu ; it combines the lyric and melodramatic character."—GOLDSTUCKER.*

* Chamber's Encyclopædia, vol. viii, p. 476.

M

Mada—The juice which exudes from an elephant's temples in the season of rut. Wilson says it is rather extraordinary that this juice should have been unnoticed by modern writers on natural history until the time of Cuvier, although mention of it is made by Strabo from Megasthenes. The exudation and fragrance of this fluid is frequently alluded to in Sanskrit poetry. Its scent is commonly compared to the odour of the sweetest flowers, and is then supposed to deceive and attract the bees. On each side of the elephant's temples there is an aperture about the size of a pins head whence the juice exudes. In the Megha-duta we read—

> " Where the wild elephant delights to shed
> The juice exuding fragrant from his head."—I, 132.

And in the Ritu Sanhara, as quoted by Wilson—

> " Roars the wild elephant inflamed with love,
> And the deep sound reverberates from above ;
> His ample front, like some rich lotus, shows
> Where sport the bees, and fragrant moisture flows."—II, 15.

Madari—(Madárí), a tribe of snake-charmers and jugglers. They rear both snakes and scorpions which they carry about the country for exhibition. In decoying snakes from holes, or from any places in which they may have secreted themselves, they are marvellously clever. They seem to accomplish the feat mainly by playing plaintive strains on a musical instrument. In tricks of jugglery they appear to be equally accomplished.—SHERRING.

Madhavacharya—(Mádhavácharya). (*Add at Page* 364). Lived in the commencement of the fourteenth century. He was the minister of one of the earliest chiefs of *Vijayanagar*. His *Digvijaya* is a composition of high literary and polemical pretension, but not equally high biographical value.—WILSON, *Works, I, p.* 198.

Madras—A people of the Panjab, whose capital was *Sakala*, the Sangala apparently destroyed by Alexander. Salya, one of the principal leaders and warriors of the party of Duryodhana, was a king of the Madras.

Mahabharata—(*Page* 369). The Mahábhárata may be regarded under a three-fold aspect: as a work relating events of an historical character; as a record of mythological and legendary lore; and as the source whence especially the military caste was to obtain its instruction in all matters concerning their welfare in this, and their bliss in a future life.

The Mahábhárata is a traditional record of an early period of Hindu history, compiled, however, by eminent men of the Brahmanical caste, and modelled by them to suit a special purpose of their own, that of imposing their own law on the Kshatriya, or military caste. The fabric of the great epos was not built up at once. Different times supplied different materials for it, and with the importance of the object the greatness of the task increased.

Of all the traditions related in the Mahábhárata, there is, in the face of them none more opposed to the spirit of the Brahmanical religion than the marriage of Draupadí to five husbands. Polyandry never found any place in the Brahmanical Code, or in the habits of the Hindus, as we know them from their literature; and if, in spite of its thorough offensiveness, it nevertheless was imputed to the very heroes of the ancient epos, there seems to have been no alternative but to admit it is a real piece of history.

But if this marriage of Draupadí *is* a real event it throws at once the life of the Páṇḍavas into such a remote period of Hindu antiquity, as to leave behind not only Manu, the oldest representative of Hindu law, but even those vedic writings of Asvalayana and others, on which the ancient law of India is based. It remains to be seen whether there are not other facts recorded in the history of the war which likewise are at variance with this law, but were not, or could not, be suppressed by the compilers of the Mahábhárata. For if there are they would still more strongly corroborate the conclusion we have drawn, and indicate a standard by which to test the age and the historical reliability of the record itself.

A few such facts may be mentioned. The institution of caste, as Mr. Muir, in his excellent work, has proved, did not exist at the earliest Vedic period. It was fully established, however, and circumscribed with stringent rules, at the time when the code of Manu was composed. At the Vedic period a warrior, like Visvámitra, for instance, could aspire to the occupation of a Brahman, and a Brahman, like Vaṣishta, or the son of Jamadagni, could be engaged in military pursuits. At the time of Manu such a confusion of occupations, as an orthodox Hindu would say, was no longer allowed; it recurs only at the latest period of Hinduism. Yet in the history of the great war we find the Brahman Drona not only as the military instructor of the Kauravas and Páṇḍavas, but actively engaged in a war against Drupada; we find him, too, as a king over half the kingdom of Pánchálá; and finally as one of the commanders-in-chief of the Kauravas.

Another fact, which, after the establishment of caste, must have been highly objectionable, but could not be eliminated from the epos, is the disguise of the Páṇḍavas. "False boasting of a higher caste" is an offence which Manu considers so grave that he ranks it with the killing of a Brahman; and there could certainly be no greater danger to the preservation of caste than the possible success of false pretenders. We have seen, however, that the chief personages of the great epos, the Páṇḍavas, though Kshatriyas, assume the character of Brahmans, and even retain it at the tournament of Draupada; that Yudhishthira, too, resorts to the same "false boasting of a higher caste" a second time, when he offers his services to king Viráta. Had it been possible to suppress such a dangerous precedent, there is little doubt that the Brahmanical arrangers of the national tradition would not have held up their military heroes as successful violators of the law which they were bent on inculcating to the Kshatriyas.

Those events which bear on the law of marriage and inheritance, form another class of passages in the Mahábhárata which forcibly prove that the incidents described must have been historical and anterior to the classical state of Hindu society. Nor is it possible to assume that the occurrences mentioned in those passages are innovations on Manu and the lawgivers; the contrary is the case.

It is Manu who criticises them, and rejects their authoritativeness; as in the instance of Vichitravírya, and the mode adopted to raise children for a deceased relative. Manu admits that the practice existed, but strongly condemns it.

A comparison between the marriage law as mentioned by Manu, and that alluded to in some passages of the Mahábhárata leads to an analogous inference. Manu limits the right of a girl to choose herself a husband to the condition that her father did not give her away in marriage at the proper time. In the epos a girl often chooses her husband before her father gives her away. This mode was called the *Swayamvara* or self-choice. We see it observed in the marriage of Páṇḍu with Pritha, Nala with Damayantí, &c., and we have a full description of it when Draupadí chooses Arjuna. This greater freedom of women is consonant with the position which, to judge from some vedic hymns, they must have held in society during the vedic time, but it is foreign to the period of Manu. No such privilege as the Swayamvara is mentioned in the code of Manu.

Enough has been adduced to indicate that there are portions in the Mahábhárata—occupying a considerable part of it—in which a state of Hindu society is pictured that is anterior to the code of Manu; and an investigation of those portions would show that this society differs from the society mirrored by this ancient code not only in regard to positive laws, but also in customs and morality.*

Mahapadma—One of the four elephants that support the earth; usually designated the magnanimous Mahápadma, at the Southern quarter. See VIRUPÁKSHA.

Maharajas—A title assumed by the chiefs of the sect of Vallabhácháryas; besides this proud designation they have other distinctive titles, such as Vallabha Kula, Guru, &c. The members of the sect are widely diffused throughout Western and Central India. It has been remarked as a curious feature in the notions of this sect that the veneration in which the Gosains, or heads, are

* Abridged from GOLDSTUCKER, on Hindu Epic Poetry, in the Westminster Review, April 1868.

held, is paid solely to their descent and unconnected with any idea of their sanctity or learning: and that though they are not unfrequently destitute of all pretentions to individual respectability, they nevertheless enjoy the unlimited homage of their followers.

The doctrine that the Guru or Mahárâj is the impersonation of Krishṇa himself, that God and the Guru are necessarily to be worshipped, and that the sectary is bound to bestow on him 'his body, organs of sense, life, heart, and other facilities, and wife, house, family, property, with his own self,' tended to much evil. The gross abuse which was made of this tenet, became apparent in a remarkable trial, the so-called Mahárâj Libel case, which occurred in 1861, in the Supreme Court of Bombay, and revealed the licentiousness of some of the then Mahárájas of the sect at Bombay; the defendant sued for libel being a highly respected and distinguished member of the sect, Mr. Karsandas Mulji, who had the courage of calling, in a native newspaper, on the Mahárájas to reform, and to return to the ancient Hindu faith.

Mahavanso—A work written in the Páli language, and which Professor Weber considers to have a resemblance to the Adventures of Odysseus and his companions on the island of Kirke. He furnishes the following epitome of the story. When Vijaya, sent into exile on account of his insolence by his father Sîhabahu, king of Lála, landed in Lanka with 700 companions exhausted by the fatigues of the voyage, they immediately fell in with the tutelary divinity of the island, the god Uppalavanna, (Vishṇu), who was sitting in the form of a devotee at the foot of a tree, for the purpose of receiving them and providing them with a counter-charm against enchantment. In reply to their inquiry he told them the name of the island, he besprinkled them with water out of his pitcher, tied charmed threads round their arms, and vanished. Immediately thereafter there appeared to them a Yaksha female attendant in a canine form. Although the Prince warned him not to do so yet one of the men followed her, saying to himself, "Where you see dogs you may look for a village." And so by and bye he found himself in the presence of her mistress, the Yakshini Kuveni, who was sitting spinning under a tree near a tank. When he saw this tank and the anchoress sitting beside

it, he bathed and drank from it, and collected edible roots, as well as water with lotus flowers. Whereupon she stood up and said to him, "Thou art my prey." Then he stood spell-bound; but because the charmed thread was on his hand she could not devour him; and although she begged him to give her the thread he would not. She therefore laid hold of him and cast him bellowing loudly (Od. x, 241) into an underground cave. And in like manner the whole 700 companions of the Prince were gradually one by one caught and shut up in the cave. Seeing that none of them came back Vijaya became anxious, went after them, and also arrived at the tank. Then he saw that there were no footsteps of any that had come out; but he saw the anchoress, and asked her "Hast thou not seen my attendants?" She said, what are thy attendants to me, Prince? Drink and bathe! Then he perceived that she was a Yakshini, and springing, seized her, saying "Slave, deliver up my attendants or I will put thee to death." Struck with terror she begged for her life. 'Lord, grant me life; I will give thee a kingdom; I will serve thee as thy wife, and do everything that thou may'st wish." In order to avoid the risk of a similar danger being repeated, he made her swear an oath, (Od. x, 299, 343.) Forthwith she restored to him his attendants, supplied them all with abundant food, &c. She afterwards changed her form to that of a maiden of 16 and was married to the Prince—after a time however he put her away again when the opportunity presented itself of winning a queen consort of equal rank to himself, in the daughter of the Pāṇḍava king of Madhura; and the Yakshini met her death by the hand of one of her Yaksha relations, who was enraged on account of her treachery.*

Mahendri and **Mahesvari**—(Mahendrí and Maheṣvarí), two of the Śaktís, or eight goddesses so termed, who attend on Śiva when he appears as the terrific and destructive deity Bhairava, who is propitiated by offerings of wine and blood.

Mahishasura—The chief of the demons, who had discomfited all the gods and expelled them from paradise. The gods, thus forced to wander like mortals on the face of the earth, had recourse

* Indian Antiquary, June 1872.

to Brahmá, Vishṇu, and Śiva, and these were filled with the greatest indignation at the audacity of the demon. A fiery light issued from their faces when in this state of fury. A similar light or energy simultaneously proceeded from all the other divinities. This unprecedented energy, emanating from the bodies of all the gods, produced by concentration, a female, filling the three worlds with her brilliance. This was Durga or Devi. The gods furnished her with weapons. Thus produced and equipped, riding on a lion she attacked the demon. He advanced furious with rage, assuming different forms, now an elephant, now a buffaloe. The goddess fought him with the aid of her lion, and after a short struggle cut off his head.

This struggle of the goddess with Mahishásura is annually commemorated in Bengal at the festival called the Durgá-púja.*

Mahodaga—An anchorite who refused to attend the Asvamédha proclaimed by Visvámitra in behalf of Trisanku, and was in consequence changed into a ferocious hunter, unmoved at the spectacle of suffering, and taking pleasure in destroying life.—*Iliad of the East, p.* 67.

Mahodara—(Mahódara), one of Rávaṇa's councillors—distinguished for wisdom. It was he who induced Kumbhakarna to come to the aid of Rávaṇa.

Mainaka—The golden-hearted mountain that dwelt at the bottom of the sea; who aided Hanumán by rising to the surface for him to rest on as he was flying over to Lanka. This was done at the suggestion of the Spirit of the ocean who whispered to Maináka, 'Hanumán, son of the wind, is in peril, Maináka.' Thou dost owe thy life to his father; rise up from the depths of my kingdom, O Pearl among mountains, that the gallant messenger of Ráma may rest on thy summit. So the golden-hearted mountain rose up through the whispering waters, all clothed in fluttering verdure, that was skimmering with ocean spray. 'It was generous of thee,' Hanumán said, to force thy way through the waters to afford *me* a resting place. But tell me why was thy golden-hearted mountain sunk away thus in the depths of the sea?

* Markandeya Purana, by Rev. K. M. Bannerjea.

Then the Spirit answered: 'In the early days we had wings and could roam through Indra's world. But all creatures were in constant terror, lest they should be crushed by these flying monsters; so the great Father, in whose sight life is precious, charged Indra to take these wings from the mountains. But it is a glorious delight to fly. There is no joy in life to be compared to it. Who would not rather die than lay aside his wings. So I fled from the god's command. But Indra pursued me, and in his wrath burned my wings by Vajra, the thunderbolt. And he had slain me utterly, but that thy father, the kindly wind, who had fluttered often among my groves and prairies, snatched me up in his arms, and carried me to the large-hearted sea. 'Thou hast known sorrow,' he said to her, have pity, then, and shelter this poor Mainâka. 'So the generous Sea took me to her breast, and hid me away from the Storm-god. And I have dwelt many years beneath the waters; but when I heard thou wast weary, Hanumán, in spite of my dread of Mahéndra, I came forth to bring thee rest. Stay then on the summit of my mountain, and then continue thy voyage refreshed.' Hanumán said he had promised to perform his exploit without taking any rest, but with thanks continued his journey. Then Indra smiled down and said 'Rest without fear, noble Mainâka, for the kindness thou hast shown to the messenger of Ráma, I forgive thee about that matter of the wings. So the golden-hearted mountain, all a flutter with trees and verdure, remained in the midst of the sea; once more brightened by sunbeams, and sung to by birds and zephyrs.—I. E., 207.

Maitreya—(*Add at Page* 376). 3. A Brahman, in the play of the Toy cart; the friend and companion of Chárudatta; the Vidúshaka or Gracioso of the play, a character of mixed shrewdness and simplicity, with an affectionate disposition.

Malati and **Madhava**—A drama by Bhavabhúti, which has been translated by Prof. Wilson. The incidents of the story are varied, and some of them are highly dramatic. The fervour of attachment which unites the different personages of the drama so indissoluble in life and death is creditable to the national character. The passion of Málatí is equally intense with that of Juliet; but her unconquerable reserve, even to the extent of denying her

utterance to him she loves more than life, is a curious picture of the restraint to which the manners of Hindu women were subjected, even whilst they were in the enjoyment, as appears from the drama, of considerable personal freedem.—WILSON.

Malyavan—(Mályaván), the grandfather and prime minister of Rávaṇa. He tried to dissuade Rávaṇa from attempting to carry off Síta, and afterwards urged him to send her back to Ráma. All his efforts being unavailing he sought in various ways to hinder the success of Ráma, and endeavoured to incite against him Jamadagnya, the great hero who had displayed such valour on the extirpation of the Kshatriyas.

Manasa, Manasarovara—A celebrated lake situated in the centre of the Himálaya mountains, that was long considered to be the source of the Ganges and Brahmaputra rivers; with respect to the first of these the statement has been found to be erroneous; and we have no positive proofs of its accuracy with regard to the latter.—WILSON.

Mandavi—(Máṇḍavi), the third daughter of king Janaka; she was married to the third son of Daṣaratha and brother of Ráma.

Mandodari—(Mandódari), the favourite wife of Rávaṇa; the Diamond amongst beautiful women. When Rávaṇa fell she stood by the corpse, and after uttering reproaches that he who had once loved her above all should have deserted her for Síta, fell herself lifeless by the dead body of her husband.

Mandakarni—(Máṇḍakarni), a devout sage mentioned in the Rámáyana, who by his great and long-continued austerities had nearly raised himself to a position amongst the gods; the latter however sent five 'loveliest nymphs' to "seduce

From his stern vows the great recluse,
Though lore of earth and heaven he knew
The hermit from his task they drew;
And made the great ascetic slave
To conquering love, the gods to save.
Each of the heavenly five became
Bound to the sage, his wedded dame." *

—See PANCHAPSARAS.

* GRIFFITH'S Ramayan, vol. iii.

Mandakini—(Mandákiní), a sacred stream often mentioned in the Rámáyana. It was near the woodland home of the sage Sutíkshna.

Mara—The Buddhist Eros, or god of love, corresponding to the Hindu Káma. One of the most celebrated scenes in the mythic history of Buddha is his temptation under the Bodhi tree by Mára, who at first attempted to frighten Buddha by legions of armed warriors; failing in this Mára tried to seduce him by his daughters the Apsarasas. The great sage however endured both temptations with unruffled equanimity, and eventually the tempter retired utterly baffled. Mára is located in the sixth or highest heaven, and has more or less influence over all the beings beneath him.—Boyd.

Mari or **Mariamma**—The demon goddess widely worshipped by all castes in Southern India. Her name means the mother of death, or of contagious diseases, more especially of the small-pox. She is popularly supposed to inflict the small-pox, measles, and similar diseases, and also to deliver from them. Máriamma is represented in a sitting posture with four hands, in which she holds respectively a kind of drum called Damaru; a trident called Súla; a bundle of ropes called Pása; and a skull. Her pagodas are found everywhere, usually at some distance from the villages, in groves. Many of them are large, and surrounded with a wall, within which there is a vaulted stage, containing figures of wood, in which she is carried about at festivals; and in front of all of them stands a sacrificial altar of stone. In the pagoda is placed her image of stone, together with that of Vignésvara.

The goddess has an annual festival in her honour, which lasts eight days, when her image is carried about every morning and evening. On the last day of the festival the women make offerings of boiled rice, &c. The men bring goats, swine, and cocks, and beheading them before the pagoda, ask the goddess to protect them in the coming year from all evil. At the same time Rúpakas, (q. v.) are acted, and there is much dancing.

Maricha—1, A Daitya, the son of Sunda; 2, A celebrated Rákshasa of much vigour and daring, who assumed the garb of a penitent, and embraced an ascetic life, that his strength might be redoubled. It was at this period when he was living in the forest

of Daṇdaka, that he was visited by Rávaṇa. The recluse prayed him courteously to name his errand. "How can I serve you, O Bull amongst malevolent beings," he said; 'You are my sovereign; demand of me what you will. Rávaṇa replied that he wished Maríca to help him to rob Ráma of his incomparable Star of Beauty, Síta. Maríca remonstrated in vain and tried to dissuade Rávaṇa from the enterprise. Maríca then took the form of a Gazelle, 'the like of which was never seen by mortal eyes,' and passed the cabin of the exiles several times. See, Ráma, cried the delighted Síta, clapping her hands for joy. She then begged him to pursue and capture it for her; and the hero bounded forth in pursuit of the radiant Gazelle, after committing Síta to Lakshmana's care. Ráma after a long chase came up with the Gazelle, and shot it between the horns. As it staggered and fell its form was changed and the Rákshasa Maríca, bleeding from a mortal wound, lay stretched upon the grass. Dying, the demon raised him on one arm, and shrieking in a voice that copied the tones of Ráma, "Help, Lakshmana, help, help," he fell back and expired.

The Rákshasa's treacherous shriek went singing through the wood of Daṇdaka and reached the hermitage where Lakshmana and Síta were awaiting the return of Ráma. The startled princess urged the immediate departure of Lakshmana, and though he strongly objected to leave her alone he was overcome by her entreaties to go to the succour of Ráma, and it was during his absence that Rávaṇa effected his purpose and carried off Síta.—I. E.

Marichipas and **Mashas**—Two classes of supernatural beings, "of seed divine" who lead the lives of hermits.

Marka—One of the priests of the Asuras, usually associated with Śanda, q. v.

Matanga—2. A sage who lived in the wood of Rishyamúkha, who cursed the monkey king Bálí, and charged him under pain of death never to enter the wood again, because he had flung the dead body of the giant Dundhubi there, after slaying him, and the blood defiled the hermitage of the sage. Hence it was that Sugríva made this wood his residence, as he knew he was there safe from the anger of his brother Bálí.

Mattangi—(Mattángi), the pariah woman on whom the head of Renuka was placed by Paruṣarama when he could not find the body of his mother. She has since been worshipped as a tutelar deity under the name of Ellamma, (q. v.)

Matali—(*Add*) Mátali is the celestial charioteer who is sent to Ráma with Indra's car of Victory before the last combat with Rávaṇa. It was Mátali who told Ráma not to aim at the demon's heads, but at his heart, and thus effected his destruction.

Mayavin—An Asura who challenged Bálí the monkey king to come and wrestle with him. Bálí rushed forth followed by his brother Sugríva ; when Máyávin saw both of the formidable apes his courage failed him, and turning back into the forest he fled with the speed of the wind. The monkeys pursued him for many miles, but his swiftness of foot was extreme, and the morning dawned ere they had come up with him. Then just as they were close on his heels the wily demon stepped on one side, and rushed into a cavern whose entrance was concealed by shrubs and creeping plants. But Bálí had seen his place of refuge and followed him into it, requesting Sugríva to remain outside. Sugríva stood at the mouth of the cavern two days and nights, when concluding that his brother had been slain he blocked up the entrance of the cave by a huge stone in order that Máyávin might not escape, and returned to tell the doleful news to the whole Simian tribe, that they might mourn for Bálí as never Ape was mourned before. Sugríva was then made king ; but one day Bálí himself reappeared, having been the victor over Máyávin, but unable to get out of the cavern, and thinking that his brother had blocked it up in purpose to deprive him of his crown, vowed to take his life ; Sugríva however took refuge in the wood of Rishyamúka, from which Bálí had been excluded by the curse of the sage Mátunga. —I. E., 169.

Medicine—In Medicine, as in astronomy and metaphysics, the Hindus once kept pace with the most enlightened nations of the world ; and attained as thorough a proficiency in medicine and surgery as any people whose acquisitions are recorded, and as indeed was practicable, before anatomy was made known to us by

the discoveries of modern inquirers. The Nidána or Diagnosis of Hindu medical books, appears to define and distinguish symptoms with great accuracy; and their Dravyábhidháne, or Materia Medica, is sufficiently voluminous. They have also paid great attention to regimen and diet, and there are a number of works on the food and general treatment suited to the complaint, or favourable to the operation of the medicine administered. This branch they entitle Pathyápathya. To these subjects are to be added the Chikitsá, or medical treatment of diseases, in which subject there are a variety of compositions, containing much absurdity with much that is of value; and the Rasavidyá, or Pharmacy, in which they are most deficient.

The Áyur Veda, as the medical writings of highest antiquity and authority are collectively called, is considered to be a portion of the fourth or Atharva Veda, and is consequently the work of Bráhmá—by him it was communicated to Daksha, the Prajápati, and by him the two Aṣvins, the sons of Súrya, the Sun, were instructed in it, and they then became the medical attendants of the gods—a genealogy that cannot fail recalling to us the two sons of Esculapius, and their descent from Apollo. Now what were the duties of the Aṣvins according to Hindu authorities? The wars between the gods and demons, and the conflicts amongst the gods themselves, in which wounds might be suffered although death was not inflicted, required chirurgical aid—and it was this accordingly which the two Aṣvins rendered.

The meaning of these legendary absurdities is clear enough, and is conformable to the tenor of all history. Man, in the semi-barbarous state, if not more subject to external injuries than internal disease, was at least more likely to seek remedies for the former, which were obvious to his senses, than to imagine the means of relieving the latter, whose nature he could so little comprehend.* See SURGERY.

Mehtar Mihtar—The sweeper or scavenger caste, a very unclean and despicable tribe in the opinion of the Hindus. The caste has many sub-divisions which are perfectly distinct from one

* WILSON'S Works, III, pp. 269—273.

another and do not intermarry. In Oudh and some other districts the clans do intermarry. One sub-division, the Helas, will not touch dogs, an important distinction in the eyes of the caste because the cleaning and feeding of dogs is one of the usual duties that it performs.—SHERRING.

Mrichchhakati—The Toy-Cart; a Sanskrit drama of great interest both in the literary and national history of the Hindus. There is reason to infer that it was written much earlier than the tenth century. Its composition is attributed to a king named *Súdraka*, but over what kingdom he ruled is not mentioned, though it gives him a high character both in arms and letters. The subject is the love of a respectable Brahman for a courtesan; the practice of antiquity, as regarded the intercourse of the sexes, being much more lax than in modern days. From the accuracy with which *Bauddha* observances are described, and the flourishing condition in which the members of that sect are represented to exist, it is thought we cannot assign to this drama a later date than the first centuries of the Christian era.

The Mrichchhakatí is a curious and interesting picture of national manners, free from all exterior influence or adulteration. It is a portrait purely Indian. It represents a state of society sufficiently advanced in civilization to be luxurious and corrupt, though not without some attractive features.—WILSON.

Mrigavati—(*Substitute for that in the Appendix.*) (Mṛigávati), the daughter of Kṛipavarman king of Oude, who was married to Sahasránáka, king of Kauṣambí.

Mrigi and **Mrigamanda**—Daughters of Krodhavaṣa and Kaṣyapa and mothers of various classes of animals:—

> Mṛigi, O prince without a peer,
> Was mother of the herds of deer,
> The bear, the Yak, the mountain roe.
> Their birth to Mṛigamanda owe.

Mudra Rakshasa—A Sanskrit drama that has been translated in WILSON'S Select Specimens of the Theatre of the Hindus. It is wholly of a political character, and represents a series of Machiavellian stratagems, influencing public events of considerable impor-

tance. Those events relate to the history of Chandragupta, who has been identified with the Sandracottus of the Greeks, and the drama therefore, both as a picture of manners, and as a historical record, possesses no ordinary claims upon our attention.

The object of the play is to reconcile Rákshasa, the hostile minister of Nanda, the late king of Palibothra, to the individuals by whom, or on whose behalf, his sovereign was murdered, viz., the Brahman Chánakya, and the prince Chandragupta. With this view Rákshasa is rendered by the contrivances of Chánakya, an object of suspicion to the prince with whom he has taken refuge, and is consequently dismissed by him. In this deserted condition he learns the imminent danger of a dear friend whom Chánakya is about to put to death, and in order to effect his liberation surrenders himself to his enemies—they offer him, contrary to his expectations, the rank and power of prime minister, and the parties are finally friends.

The author of the play is called in the prelude Visákhadatta, but nothing is known of him. He was not a poet of the sphere of Bhavabhúti or Kálidása; his imagination never rises to their level: but he has a vigorous perception of character and a manly strain of sentiment. He is the Massinger of the Hindus.*

Mundamalini—(Mundamálíní), "she with the chaplet of skulls;" one of the terrific forms of Parvatí.

Mura—The mother of Chandragupta. This is not stated in the Puránas nor *Vrihat-katha*, and rests therefore on rather questionable authority; at the same time it is very generally asserted, and is corroborated by the name Maurya, one of Chandragupta's denominations, explained to be a patronymic formative, signifying the son of Murá.—Wilson.

Music—The vocal and instrumental Music of the Hindus appear, to many Europeans, equally unworthy of regard. Yet, says the Abbé Dubois, they have a Gamut like ours, composed of seven notes; and they are taught music methodically. They are likewise expert in keeping time, and they have also our variety of keys. In their vocal music a monotonous dulness prevails; and,

* Wilson. Select Specimens of the Theatre of the Hindus.

on the Instrumental, they produce nothing but harsh, sharp, and piercing sounds, which would shock the least delicate ear.

"But, although the Hindu music, when compared with the European, does not deserve the name, I conceive that we have degraded it beneath its humble deserts. European ears and musicians are by no means impartial judges. To appreciate their music rightly, we ought to go back two or three thousand years, and place ourselves in those remote ages when the Druids and other leaders of the popular belief in the greater part of Europe, used, in their rites, nothing but dismal and horrid shrieks, and had no instrumental music but what was produced by clashing one plate of metal against another, by beating on a stretched skin, or raising a dull and droning sound from a horn or a rude instrument of twisted bark.

"We ought to recollect that the Hindus have never had the thought of bringing anything to perfection; and that, in science, arts, and manufactures, they have remained stationary at the point where they were two or three thousand years ago. Their musicians, in those remote ages, where as skilful as those of the present time. But if we compare the Hindu music, as we now hear it, with that of Europe, as it was two or three thousand years ago, I have no doubt that the former would take high precedence over all others in a similar stage of society.

"The Gamut has been known to the Hindus from the earliest times; and it is probable that it has been borrowed from them by the other nations who now use it. It is but in modern times that it has been introduced into Europe by the Benedictine Monk Guido Aretino, who adapted it to the seven signs, *ut, re, mi, fa, sol, la, sa*, which are the first syllables of some words contained in the first strophe of the Latin hymn composed in honour of St. John the Baptist, which runs thus:

1 2
"*Ut queant laxis resonare fibris*
3 4
"*Mira gestorum famuli tuorum,*
5 6
"*Solve polluti labii reatum,*
7
"*Sancte Joannes?*"

"The gamut of the Hindus is exactly the same as ours, being composed of the same number of notes, and arranged in the same way. It is expressed by the signs or syllables following:

Sa, Ri, Ga, Ma, Pa, Da, Ni, Sa; or
ut, re, mi, fa, sol, la, si, ut:

and also *Sa, Ni, Da, Pa, Ma, Ga, Ri, Sa;* or
ut, si, la, sol, fa, mi, re, ut.

The musicians of India have no more than three and thirty tunes; each of which has its particular name. Yet, though their whole musical knowledge is limited to these thirty-three airs there are few that know them all; and the greater number are not capable of playing one half of them." *

* Description of the Manners and Customs of the People of India.

N

Nadichakra—(Nádichakra), the heart, as the centre of the circle of the different organs and tubular vessels, along which the vital air or spirit is conveyed, and this spirit being one with Śiva (*sarvam Sivamáyam*) his form or nature (rúpa) may be said to be seated in the heart. The six organs are the ear, the navel, the heart, the throat, the palate, and the eyebrow. The *Nádís*, or tubes, are one hundred and one in number, but ten are principal, *Ila, Pingala, Sushumna, Gandhári, Hastijihwa, Púshá, Aruná, Alambushá, Guha, Sankiní:* these all unite in the heart. These notions belong to the *Yoga*. According to other doctrines there are sixteen principal *Nádís*. To those who have thus discovered the actual presence of divine spirit in themselves, the deity Śiva gives the eight Siddhis, q. v.

Nagananda—The joy of the Snake World; a Buddhist Drama, written in Sanskrit by Śri-Harsha-Deva. It is a sister play to the Ratnávali, but not by the same author. The story of the Nágánanda is a Buddhist legend. It has been translated into English by Mr. Palmer Boyd, with an Introduction by Professor Cowell.

Nahtuva—The performer in a band of musicians who beats time. He does it by tapping with his fingers on each side of a sort of drum tightly braced. As he beats, his head, shoulders, arms, and every muscle of his frame, are in motion. He rouses the musicians with his voice, and animates them with his gestures; and, at times, he appears agitated with violent convulsions.*

Naishada—A name of Nala, so called from being king of Nishadha, a country in the south-eastern division of Central India.

Nakshatra—A star. One of the most curious notions of the Hindu theology is contained in the belief that the stars are human

* Dubois, Description, &c., of the People of India.

beings who have been exalted to that honour; but who will only retain possession of it for a time proportioned to the amount of their merits while on earth; when this stock of merit is exhausted they again descend to earth. The phenomena of shooting stars is deemed a confirmation of this belief, as it is said their descent to earth is then visible.

Nakshatras—The Nakshatras are regarded by Hindu astrologers as heavenly bodies which have great influence on mankind, not only at the time of their birth, but during the whole course of their life on earth. They are also said to constitute the twelve signs of the zodiac, two and-a-quarter Nakshatras forming one sign. Again, they are spoken of as quasi-deities, whose favour needs to be propitiated, and whose frown is fatal to health and life. There is no question that the Nakshatras are a source of infinite terror to Hindus of all castes, and of vast emolument to the Brahmans. They are consulted at births and marriages, and in all times of difficulty, of sickness, and of anxiety. Journeys are commenced under their direction; and according to their decision, days and events become lucky or unlucky. The consultation of the Nakshatras is a part of the Hindu's life, and is as important in his eyes as the institution of caste or the worship of the gods.

The Nakshatras are twenty-seven in number. In the following list it will be observed that the word '*shánti*' is affixed to several names. It means 'rest' or 'quiet' and shows that the ill-natured deity, to whom it refers, requires a ceremony of pacification to be performed in the event of a child being born at the time of her appearance in the heavens, in order that calamities and dangers which she threatens to send upon the child, or its parents, or other relatives, or on its friends, or on its caste, may be averted. Wherever the word '*shánti*' is added, the particular danger, and the object of it, are likewise stated.

The Twenty-seven Nakshatras.

1. Ashwani-Shánti. Danger is threatened to the parents of the child.
2. Bharaní.
3. Kritiká.

4. Rohiní.
5. Mṛigáshirá.
6. Argrá.
7. Punarvasú.
8. Pushya-Shánti. Danger is threatened to parents and other relatives.

9. Ashlesá or Ashya-lekhá-Shánti. Out of sixty hours during which she is dominant, only the last four are fraught with danger. If a child be born in the last of these, evil may happen to its father ; if in the third, to its mother ; if in the second, to itself ; and if in the first, to its parents, to its brother, to its caste, and to wealth, if it has any.

10. Maghá-Shánti. Danger is threatened to parents and other relatives.
11. Purváphálguni.
12. Uttaraphálguni.
13. Hasta.
14. Chitrá-Shánti. Danger is threatened to parents, and to the men of the same *gotra* or branch of families.
15. Swáti.
16. Vishákhá-Shánti. Danger is threatened to the younger child of the father's brother, if a daughter ; and if a son, the danger will pass to the younger sister of his wife.
17. Anurádhá.

18. Jeishthá-Shánti. The sixty hours of its dominance are dangerous, as follows : the first six, to the maternal grand-mother of the child ; the second six, to its mother's father ; the third six, to its mother's brother ; the fourth six, to its mother ; the fifth six, to the child itself ; the sixth six, to all the members of the same *gotra ;* the seventh six, to its own family ; the eighth six, to its brother ; the ninth six, to its father-in-law ; the tenth six, to all its relatives.

19. Múl-Shánti. If a child is born during the first fifty-six hours of her dominance, danger impends over the entire family ; if in the fifty-seventh, danger threatens the father only ; if in the fifty-eighth, the mother only ; if in the fifty-ninth, itself. The

last hour, or the sixtieth, is devoid of danger, but nevertheless, requires *Shánti.*

20. Purváshárá.
21. Uttaráshárá.
22. Sravan.
23. Dhanishta-Shánti. Danger is threatened both to its father and itself.
24. Shatatáraka.
25. Purvábhádrápadá.
26. Uttarábhádrápadá.
27. Revatí-Shánti. Danger is threatened both to its parents and itself.

Nagapasa—(Nágapása), the name of the arrow presented by Brahma to Indrájit, and with which the latter cast Ráma and Lakshmana senseless on the ground at the siege of Lanka.

Nakshatra-Mala—(Nakshatra-Málá), a garland of twenty-seven pearls, the number of the Nakshatras or lunar mansions. This "starry garland" is worn on the brow of a princess at the time of the marriage ceremony. Garlands made part of the bridal as well as sacrificial ornaments among the Greeks.

Namaskara—(Namaskára), a mode of salutation or obeisance, made by joining the hands together, and raising them to the forehead. This is the ordinary salutation or recognition amongst Hindus.

Nandi—That which is the cause of gratification to men and gods; a sort of benedictory formula, at the commencement of a drama, invoking the protection of some deity in favour of the audience. This benediction may consist of one, two, or three stanzas. The recitation of the Nándí is always considered indispensable; and after it there usually follows some account of the author of the piece about to be acted. It may consist in the eulogium of a king or praise of a deity, recited in benedictory verses at the commencement of a religious ceremony or at the opening of a drama. "Every Sanskrit play opens with one or more Nándís, or benedictions, in which the blessing of some deity is invoked on the audience." The Nágánanda furnishes "the only instance in Sanskrit literature in which the power thus invoked is Buddha."—Boyd.

Napita Nau—(Napita Náú), the barber caste, called also Hajám. The occupation of a barber in India is far wider in its operations than in England. He shaves the head as well as the face, pares the nails both of hands and feet, cleans the ears, bleeds and cups. In addition he is a very important personage in Hindu families, on certain public occasions. At a marriage feast, and also at other festivals, the Napita is commissioned to visit the persons who are to be invited, and to solicit their attendance. When all are assembled the Napita is present to hand the guests water, or pawn, or the hookah, as they may desire. He also partakes of the food either with the guests, or retired to a short distance from them, in the intervals of his service. And when the feast is over the Napita removes the food that remains and distributes it among the poor. The Napita is also sometimes employed as a go-between in making arrangements for marriages between parties, and in seeking out for a youth a suitable girl to be his bride. In many social ceremonies, his position ranks next to that of the Brahman. On occasion of a funeral, he shaves the head of the living and of the dead; and invites friends and relatives to the funeral.—SHERRING.

Nara—Is the name of a holy sage, called hyperbolically the sovereign of the gods; supposed to have been the same as Arjuna in a former existence. See BADARI.

Narak-asura—A formidable giant or daitya who had become the scourge of the human race and the terror of the three worlds. The monster was at length slain by Vishṇu, after a severe conflict that it is said lasted through the entire day. And as Vishṇu was unable to go through his diurnal ablutions before sunset, he had to perform them in the night. The Brahmans to celebrate this great event, put off their ablutions to the night—the only occasion in the course of the year in which they bathe after sunset. This is termed the festival of *Dípavali habba*, q. v.

Nat—A tribe of aborigines who like the Kanjars, lead a vagrant life, avoiding houses, and preferring the shade of trees, or light temporary habitations, to a fixed and permanent home. These two races, although their modes of life are so much alike, are nevertheless quite distinct in India. It is commonly believed that

the gypsies of Europe have sprung from them. The Nats will eat all kinds of flesh except beef, but do not drink intoxicating liquors.

Nataka—The Play *par excellence*, which comprises all the elements of a dramatic composition. The subject should always be celebrated and important. Like the Greek tragedy the *Nátaka* is to represent worthy or exalted personages only; and the hero must be a monarch, as Dushyanta; a demi-god, as Ráma; or a divinity, as Krishṇa. The action, or more properly the passion, should be but one, as love or heroism. The plot should be simple, the incidents consistent; the business should spring direct from the story as a plant from its seed, and should be free from episodical and prolix interruptions. The time should not be protracted, and the duration of an act, according to the elder authority should not exceed one day: but the *Sáhitya Darpana* extends it to a few days or even to one year. The diction should be perspicuous and polished. The piece should consist of not fewer than five acts, and not more than ten.

In many of these characteristics, the Náṭaka presents an obvious analogy to the tragedy of the Greeks, which was 'the imitation of a solemn and perfect action, of adequate importance, told in pleasing language, exhibiting the several elements of dramatic composition in its different parts, represented through the instrumentality of agents, not by narration, and purifying the affections of human nature by the influence of pity and terror.'

An important difference from the classical drama, and from that of most countries, is the total absence of the distinction between Tragedy and Comedy. The Hindu plays confine themselves neither to the crimes nor to the absurdities of mankind; neither to the momentous changes nor lighter vicissitudes of life; neither to the terrors of distress nor the gaieties of prosperity. In this respect they may be classed with much of the Spanish and English drama, to which, as Schlegel observes, 'the terms Tragedy and Comedy are wholly inapplicable, in the sense in which they were employed by the ancients.' They are invariably of a mingled web, and blend seriousness and sorrow with levity and laughter. They never offer, however, a calamitous conclusion, which as Johnson remarks, was enough to constitute a Tragedy in Shak-

spear's days ; and although they propose to excite all the emotions of the human breast, terror and pity included, they never effect this object by leaving a painful impression in the mind of the spectator. The Hindus, in fact, have no Tragedy ; a defect that subverts the theory that Tragedy necessarily preceded Comedy, because in the infancy of society the stronger passions predominated, and it was not till social intercourse was complicated and refined, that the follies and frivolities of mankind afforded material for satire.....The absence of tragic catastrophe in the Hindu dramas is not merely an unconscious omission; such catastrophe is prohibited by a positive rule, and the death of either the hero or the heroine is never to be announced. With that regard indeed for decorum, which even Voltaire thought might be sometimes dispensed with, it is not allowed in any manner '*ensanglanter la scéne,*' and death must invariably be inflicted out of the view of the spectators.—WILSON, *Works, XI*, p. xxvii.

Nayaka—(Náyaka), the hero of a drama. The hero may be a god or a demi-god, or a mortal, in the higher kinds of composition : he is drawn in the latter case from mythology, history, or fable, or as the creation of the author. As love enters largely into the business of the Hindu theatre, the attributes of the hero are defined with reference to his fitness for feeling and inspiring passion ; and he is to be represented young, handsome, graceful, liberal, valiant, amiable, accomplished, and well-born. Heroes are classified and subdivided into forty-eight species, and one hundred and forty-four kinds. The writer is never to give his hero qualities incompatible with his organisation. Thus it is said it is incongruous to ascribe liberality to the demon Rávaṇa; to unite piety and pride in the son of Jamadagni; or to accuse the high-minded Ráma of compassing the death of Bali by fraud. These blemishes, when they occur in the original legend, should be kept out of view by the dramatist,—WILSON, *Works, XI*, p. xlii.

Nayika—The heroine of a drama ; the extent to which females are partakers of scenic incident, affords an interesting picture of the relations of that sex in Hindu society. In the *Nátakas* we have the nymphs of heaven, the brides of demi-gods, the wives of saints, and female saints themselves, and the deified woods and

rivers; in the plays of pure fiction we have princesses and courtesans; and in the pieces of intrigue the different inmates of the harem. The first class of females is the legitimate creation of poetry and mythology, the others are portraits from social life. The introduction of the unmarried female of high birth into the lighter scenes of common life, is an accession to which ancient comedy was a stranger. The unmarried girl of family is never introduced in person in the scenes of Plautus and Terence. It may be observed, however, to the honour of the Hindu drama, that the *Parakíyá*, or she who is the wife of another person, is never to be made the object of a dramatic intrigue; a prohibition that would have sadly cooled the imagination and curbed the wit of Dryden and Congreve.

The Náyika or heroine has always her companion and confidante, and the most appropriate personage to fill this capacity is a foster sister. Where queens are the heroines a favourite damsel discharges this duty. Female devotees play a leading part in several dramas as well as novels, and in that case are usually described as of the Bauddha sect.—WILSON, *Works, XI*, pp. xlii, xlviii.

Nilakuntha—(Nílakuntha), a name of Śiva; the god with a dark blue throat. The colour was the effect of the poison generated at the churning of the ocean, and which Śiva swallowed.

Nirmali—(Nirmáli), a sect of Vaishnavas who devote all their time to the one purpose of keeping themselves clean. They bathe many times and wash their hands one hundred and eight times daily. While they do not separate themselves from their families, they refrain from touching even their children, lest they should be defiled. They are very careful not to take the life of any creature. Women as well as men may belong to this sect.—SHERRING.

Nirukta—Or 'Explanation,' is the name of one of the six *Vedângas* (see Veda) which explains difficult Vedic words. That there have been several works engaged in such a task, even at a very remote period of Hindu antiquity, and that they bore the name of Nirukta is probable, for 'Nirukta authors' are quoted either generally or by name in several Sanskrit authors; but the work which is emphatically called *Nirukta*, and which, for the present, is the only surviving representative of this important

Vedânga, is that of *Yáska*, who was a predecessor of Pânini, (q. v). His work consists of three parts—the *Naighantuka*, where for the most part, synonymous words are taught; the *Naigama*, which contains words that usually occur in the Vedas only; and the *Daivata*, which contains words chiefly relating to deities and sacrificial acts. A commentary on this work has been composed by the same Yâska, and it likewise bears the name of Nirukta. In the latter, Vedic passages are quoted in illustration of the words to be explained, and the comment given by Yâska on these passages is the oldest instance, known at present to Sanskrit philology, of a Vedic gloss. Besides the great importance which Yâska's Nirukta thus possesses for a proper understanding of the Vedic texts, it is valuable also on account of several discussions which it raises on grammatical and other questions, and on account of the insight it affords us into the scientific and religious condition of its time."—GOLDSTUCKER.*

Nisakara—A great sage mentioned in the Rámáyaṇa whose hermitage was at the foot of the Vindhya mountains; at evening he used to be lovingly escorted to his abode by a troop of wild animals, lions, tigers, leopards, bears, &c. When Sampáti lost his wings he consulted the sage, and asked "of what good is life to a bird who has no wings." 'Of what *pleasure* thou would'st say,' answered Nisákara gravely. "Were thy life of no good the Lord of creatures had not left it thee. But I understand that it seems hard to thee; thou art but one of the younger sons of Brahm, and even his eldest-born, Man, frets often at the fact that his own happiness is not the object of his being. Know then for thy comfort thou shalt have thy wings given back to thee some day."—I. E., p. 192.

Nyasa—A form of gesticulation made with a short and mystic prayer to the heart, the head, the crown of the head, and the eye; as *Om sírase namalí*, Om; salutation to the head; with the addition of the *kavacha*, the armour or syllable *phat*, and the *astra*, the weapon or syllable hum. The entire mantra, the prayer or incantation, is then "Om ṣírase namalí, hum, phat."—WILSON, *Works*, XII, 53.

* CHAMBER'S Enclyclopædia, vol. vi.

O

Ordeal—The judgment by ordeal is a leading feature of Hindu jurisprudence. There are four principal kinds of ordeals; viz., by the balance, by fire, by water, and by poison.—T. M. L. S., p. 108.

The gods themselves are represented as having often had recourse to it to establish the truth of dubious facts. The ordeal by fire was the most common amongst them.

Special seasons are fixed for the trial by ordeal, and various solemn ceremonies performed on the occasion. Brahmans always officiate; and the person who is to pass through the ordeal must prepare for it by fasts and ablutions.

There are also a number of private ordeals which do not require so much solemnity; such as that of compelling the suspected person to sink his arm to the elbow into a vase filled with boiling oil, with which cow-dung has been mixed in order to increase its ardour; that of enclosing a snake, Cobra Copella, in a basket, into which a ring or a piece of money is cast, and the accused compelled to fetch the ring or piece of money after having been blindfolded; and many others. If in the first instance, he does not experience the effects of the boiling oil, and if he is not bitten by the snake in the second, he is reputed not guilty; and guilty if the reverse happens.

The ordeals are recurred to in dubious cases, not only by public magistrates, but also oftener by private persons, to ascertain a fact which interests them. A housekeeper, or the chief of a village in the houses of which any article of value has been stolen, will frequently compel the inhabitants to undergo the ordeal, in order to find out the thief. Jealous husbands often have recourse to it in order to ascertain the virtue of their wives.

These ordeals have sometimes the advantage of intimidating the persons against whom they are directed, who, when they perceive they cannot escape them, confess their guilt. But this advantage is far from compensating for the real and serious evils which in most cases result from them, by causing the condemnation of innocent persons. [See an account of the Ordeals prevailing among the Hindus, by the Abbé DuBois, in T. M. L. S., vol. I, pp. 108—18.]

Orissa—The holy land of the Hindus. It has been so regarded for two thousand years. Its Sanskrit name Utkala-dêṣa, the glorious country, accords with the many texts that describe it as "the realm established by the gods," and "the land that taketh away sin." An ancient sage in explaining the various places of pilgrimage to his pupils, says, "Of all the regions of the earth India is the noblest; and of all the countries of India Utkala boasts the highest renown. From end to end it is one vast region of pilgrimage. Its happy inhabitants live secure of a reception into the world of spirits; and even those who visit it, and bathe in its sacred rivers, obtain remission of their sins, though they may weigh like mountains. Who shall adequately describe its sacred streams, its temples, its holy places, its fragrant flowers, and exquisite fruits? Who shall estimate the soul's gain from a sojourn in such a land? But what need for enlarging on the praises of a realm in which the gods themselves delight to dwell?"*

"Orissa is divided into four great regions of pilgrimage. From the moment the pilgrim passes the Baitaraní River, on the high road forty miles north-east of Cattack, he treads on holy ground. Behind him lies the secular world, with its cares for the things of this life; before him is the promised land, which he has been taught to regard as a place of preparation for heaven. On the southern side of the river rises shrine after shrine to Śiva, the All-Destroyer. On its very bank he beholds the house of Yama, the king of the dead; and as he crosses over, the priest whispers into his ear the last text which is breathed over the dying Hindu at the moment the spirit takes its flight: 'In the dread gloom of

* Quoted in HUNTER'S Orissa, I, 82.

Yama's halls is the tepid Baitaraní River.' On leaving the stream he enters Jájpur, literally the City of Sacrifice, the head-quarters of the region of pilgrimage, sacred to Párvatí, the wife of the All-Destroyer. To the south-east is the region of pilgrimage sacred to the sun, now scarcely visited, with its matchless ruins looking down in desolate beauty across the Bay of Bengal. To the south-west is the region of pilgrimage dedicated to Śiva, with its city of temples, which once clustered, according to native tradition, to the number of seven thousand, around the sacred lake. Beyond this, nearly due south, is the region of pilgrimage beloved of Vishṇu, known to every hamlet throughout India, and to every civilized nation on earth, as the abode of Jagannáth, the Lord of the World."*

* HUNTER'S Orissa.

P

Pacottah—A machine for raising water from deep wells by hanging a bucket at the end of a long pole, and then attaching the other end of the pole to one arm of an elevated horizontal lever. The weight of a man on the other end of the lever raises the pole and with it the water. This apparatus is found to be the most efficient means of raising water in a land where coal is costly. It is another instance of the mode in which Hindus have very frequently hit upon the very best means of employing natural forces for human purposes. No European Engineer would have dreamt of such a contrivance, so simple and so inelegant—yet none can supersede it. The Railway Companies have tried every possible device and the best of English machinery, but have been driven back on the Pacottah.*

Paka—(Páka), a fierce demon slain by Indra.

Pali—The sacred language of the Buddhists ; a language which is extinct in India, but in which numerous canonical books of the Bauddha religion, still extant in Burma and Ceylon, are written. Though, however, this language has had the singular fate of having now disappeared from its native soil, to become a sacred language in foreign countries, it is yet nothing more than one of the ancient vernacular dialects of Northern India. Mágadhí is the appellation which the Buddhists of Ceylon themselves give to it. It is indeed true, as we are informed by Mr. Turnour, that " the Buddhists are impressed with the conviction that their sacred and classical language, the Mágadhí or Palí, is of greater antiquity than the Sanskrit; and that it had attained a higher state of refinement than its rival tongue had acquired." Mr. Turnour however is inclined to entertain an opinion adverse to the claims of the Buddhists on this particular point. The general results of the

* Gover, Folk Songs of Southern India.

researches hitherto made by Europeans, both historical and philosophical, unquestionably converge to prove the greater antiquity of the Sanskrit." There is no question that Mr. Turnour is right, and that the priests of Ceylon, who are no philologists, are wrong. The Palí bears as distinct traces of derivation from Sanskrit, in an early stage of its development, as any of the other northern dialects. —MUIR, II, 55.

Pampa—(*Add at Page* 436). A river that is described in the Rámáyaṇa as singing all day long and even through the night. "In every one of its ripples a water nymph seemed weeping; there were never heard such mournful songs as those it chanted to itself: yet the music of these waters was as sweet as it was sorrowful."—I. E., p. 156.

Panchakarya—The five products derived from the cow, viz., milk, curds, clarified butter, urine and dung. When any one is near death the purohitá pours a little of this mixture into the mouth of the sick man and by the virtue of that nauseous draught the body is perfectly purified. See *Práyaschita*.

Panchapsaras—(Panchápsaras), the lake of the five nymphs. The nymphs were sent from heaven by Agni and the gods to lure away the sage Máṇḍakarṇi, (q. v.) from his severe austerities. In this they were successful—

> And he for his beloved's sake,
> Formed a fair palace 'neath the lake.
> Under the flood the ladies live,
> To joy and ease their days they give.
> And lap in bliss the hermit wooed
> From penance rites, to youth renewed.*

Pancha Saradiya Sava—A sacrifice and festival which is supposed to have held the same position in ancient India as the Dúrga-púja does now. It was celebrated successively for five years, the length of the ceremony being limited to five days on each occasion, and beginning with the new moon. The chief sacrifices consisted of seventeen five-year old humpless dwarf bulls, and the same number of dwarf heifers under three years.

* GRIFFITH'S Ramayan, vol, iii.

The former were simply consecrated and then set free; and the latter, after various invocations and religious observances, were immolated, three on each day, excepting the last, when five were sacrificed.*

Panchavati—A charming valley in the heart of the dark forest Daṇḍaka; it abounds in fruit trees and limpid waters, like Nandana the garden of Indra. By the advice of the sage Agastya, this blooming valley was selected by Ráma and Lakshmana for their hermitage when in exile: it was here that Lakshmana constructed a graceful cabin, built by branches and thatched with leaves; "and over it a neem tree extended its kindly arms, and whispered something amidst its rustling foliage, which was surely a blessing." "When she saw their new dwelling Síta clapped her hands together for joy." It was from this hermitage that Rávaṇa afterwards carried off Síta.

Panchavati is near Nasik on the Godavery. A letter from a native friend in 1865 describes the locality with great vividness as if the events for which it is celebrated were quite of recent occurrence. The residence of Ráma is pointed out; and the *Sítágumphá*, where Síta used to sit, and from whence Rávaṇa is said to have carried her off; the Tapóvana, where the Munis resided; and the place where Lakshmana cut off the nose and ears of *Súrpanakhí*.

Pandya—A part of the south of the Peninsula of which Madura was the capital. It was a state of great political power for some centuries before, and after the Christian era. It was well known to the Romans, as the kingdom of king Pandian, who is said to have sent ambassadors, on two different occasions, to Augustus Cæsar. It seems to have sunk into insignificance, under the ascendancy of the Chola Rájas, about the 7th or 8th century.—F. JOHNSON.

Pantheism—The identification of God and the Universe. This is a principle which the Puráṇas most unequivocally and resolutely maintain. Vishṇu, Śiva, or Sakti, whatever individual they undertake to glorify, is not only the remote and efficient, but the proximate and substantial cause of the world. Thus in the Linga Puráṇa, Brahmá addresses Śiva, 'Glory to thee whose form is the

* Journal of the Asiatic Society of Bengal, Part I, No. 2, 1872.

universe.' In the Vishṇu Puráṇa, 'This world was produced from Vishṇu; it exists in him; he is the cause of its continuance and cessation; he is the world.' In the Kalika Puráṇa, the goddess Kalí is said to be identical with the universe, as well as distinct from it; and in the Brahmá Vaivartta, even Rádhá is eulogised as the mother of the world, and the world itself; as one with primæval nature—with universal nature, and with all created forms; with all cause and with all effect.' Expressions of this tenor occur in every page of the Puráṇas; and although something may be ascribed to the exaggerations of panegyric, and the obscurities of mysticism, yet the declarations are too positive and reiterated to admit of reasonable doubt. And it cannot be questioned that these writers confound the creature with the Creator, and expose themselves justly to the imputation of gross materialism.

Little doubt can be entertained that the materialism of the Puráṇas derives some countenance from the Vedas. Universality is there predicated of the Supreme Being directly, without the intervention of any one of his hypostasis. Thus it is said, 'This whole is Brahmá, from Brahmá to a clod of earth. Brahmá is both the efficient and the material cause of the world. He is the potter by whom the fictile vase is formed; he is the clay of which it is fabricated. Everything proceeds from him without waste or diminution of the source, as light radiates from the sun. Everything merges into him again, as bubbles bursting mingle with the air, as rivers fall into the ocean, and lose their indentity in its waters. 'Everything proceeds from and returns to him, as the web of the spider is emitted from and retracted into itself.'* These and similar illustrations speak the language of materialism too plainly to be misunderstood, although it may be possible that the full extent of their signification was not intended; that these comparisons are not to be interpreted too literally; that they purpose no more than to assert the origin of all things from the same first cause; that the authors of the texts may have been in the same predicament as the author of the 'Essay on Man,' and inculcated materialism without being aware of it.†

* Trans. R. As. Society, III, 413.

† Wilson, Works, II, 94, 95.

Parandala—(Paráṇḍalá), a local name of Vishṇu.

Parasurama—Ráma of the axe. A Brahman, called also Jámadagnya, (q. v.) celebrated as the destroyer of the Kshatriyas.

Parshata—(Párshata), son of Prishata, the patronymic of Rája Drupada.

Partha—The son of Prithá; applicable, therefore, to the three elder Páṇḍava princes, but always restricted to Arjuna.

Parvathi—(Párvathi), a divine Rishi, of whom little is known except that he is called a son of Kaśyapa. He is usually named together with Nárada.

Pasi—An aboriginal race that has now sunk so low socially, as to have lost all traces of the independence it professes to have once enjoyed. In villages Pásís are commonly employed as watchmen to catch thieves; in return for which they receive either a plot of land or some other consideration. Should they fail in producing the thief who has stolen any property, they have to make good the loss. In addition Pásís tend pigs and labour in fields and gardens. —Sherring.

Pasumedhra—(Paśumedhra), a disciple of Visvámitra, who visited the princes, Ráma and Lakshmana when they were residing in the forest of Daṇḍaka.

Perumal Tirumal—This is a festival in honour of Vishṇu celebrated by the Vishṇubhaktis. It lasts eleven days or longer, Vishṇu and his consort being daily carried about the streets with great pomp—in the first two days in a palanquin; on the third day in his vehicle Garuda; on the fourth on the monkey Hanumán; on the fifth on a lion; on the sixth under a small arch or bow of metal called Tiruvasi; on the seventh under a large Tiruvasi; on the eighth on a horse; and on the ninth on a large car; at these processions the idols are followed by many Vaishṇava Brahmans, beating cymbals and chanting the praises of Vishṇu; on the tenth day—the great day of the feast, Vishṇu is for the last time carried about early in the morning; and in the evening of the eleventh day, which is called Dhar-ba-tirumal, he and his consort Lakshmí are seated on a couch of Dharba-grass, placed on a raft in a tank; and Brahmans, musicians and dancing girls,

having entered on the same raft, it is floated from one end of the tank to the other, thrice, in the sight of a multitude of people standing on the banks, which are studded with many lights and adorned with many flowers.—*Metzger's Ziegenbalg.*

Phalguna—(Phálguna), a name of Arjuna, the third of the Páṇḍava princes.

Pilgrimage—Pilgrimages have been customary in India for many centuries. In various parts of the country there are celebrated temples or places of reputed sanctity, at which great numbers of people annually assemble for professedly religious purposes. "The name of Jagannáth still draws the faithful from a hundred provinces of India to the Puri sands. This yearning after holy places seems, indeed, to form part of the universal religion of mankind. To gaze upon the scenes amid which the deity has dwelt, to bathe in the rivers that once laved his mystical incarnate frame, to halt at noon-day under hoary trees beneath which the divine presence has reposed, to pray upon the mountain hallowed by his lonely communings, and to behold in the everlasting rock the foot-prints of the god, are longings which have, at one period or another, filled the imagination and stirred the innermost heart of all noble races. From that ancient night on which the ladder was let down from heaven, and the angels ascended and descended before the sleeper on the pillow of stones at Bethel, till the time when the true cross began to give off its inexhaustible splinters to the christian world, and thence down to the present hour, a strip of sand and rock has been regarded with passionate tenderness by the august dynasty of religions to which our own belongs.

"This longing after shrines forms a very important feature in the national character of the Hindus. Day and night throughout every month of the year, troops of devotees arrive at Puri, and for three hundred miles along the great Orissa road, every village has its pilgrim encampment. The parties consist of from 20 to 300 persons. At the time of the great festivals these bands follow so close as to touch each other; and a continuous train of pilgrims, many miles long, may often be seen in the Puri high road. They march in orderly procession, each party under its spiritual leader.

At least five-sixths, and often nine-tenths of them, are females. Now a straggling band of slender, diminutive women, clothed in white muslin, and limping sadly along, announces a pilgrim company from lower Bengal; then a joyous retinue, with flowing garments, of bright red or blue, trudging stoutly forward, their noses pierced with elaborate rings, their faces tatooed, and their hands encumbered with bundles of very dirty cloth, proclaims the stalwart female peasantry of Northern Hindustan. Ninety-five out of a hundred are on foot. Mixed with the throng are devotees of various sorts, almost naked.

The great spiritual army that thus marches its hundreds, and sometimes its thousands of miles, along burning roads, across unbridged rivers, and through pestilent regions of jungle and swamp, is annually recruited with as much tact and regularity as is bestowed on any military force. Attached to the temple is a body of emissaries, called pilgrim hunters, or pilgrim guides, according as a friendly or hostile view is taken of their functions, numbering about 3,000 men, who visit every province and district of India in search of devotees. They wander about from village to village within their allotted beats, preaching pilgrimage as the liberation from sin, and sometimes using arguments as worldly, and drawing pictures as overstrained, as those by which the flagging devotion of Europe was lashed into zeal during the later Crusades.

The arrival of a pilgrim hunter is a memorable event in the still life of an Indian village. There is no mistaking the man ..... He waits till the men have gone out to the fields, and then makes a round of visits to the women. Skilled in every artifice of persuasion, he works upon the religious fears and the worldly hopes of the female mind; and by the time the unsuspecting husbands come home from their work every house has its fair apostle of pilgrimage..... The shut-up aimless life of Indian women gives a peculiar charm to the enterprise. The arrival of a pilgrim-hunter sends a flutter through the whole zenanas of the district. The great majority of pilgrims are always females. Many of them die on the road. Those who reach the end of their journey have their bleeding feet bound up in rags.

During their stay in Puri they are badly lodged and miserably fed. The scenes of agony and suffocation that take place in the putrid dens in which they lodge baffle description. On the return journey, the misery of the pilgrims reaches its climax. The rapacity of the Puri priests and lodging house-keepers has passed into a proverb. When the stripped and half starved pilgrims leave the holy city hundreds of them have nothing left to pay for being ferried over the net work of rivers in the Delta. The numbers that perish annually are computed at from 10,000 to 50,000.

It has been absolutely established that cholera is exclusively propagated in India, and that every outbreak of the disease beyond the confines of British India may be traced back to Hindustan. America, Europe, and the greater part of Asia, may justly blame India for all they have suffered from cholera, and India can blame Puri for annually subjecting whole provinces to the chance of the epidemic. These over-crowded pest-haunted dens around Jagannáth may become at any moment the centre from which the disease radiates to the great manufacturing towns of France and England. One of man's most deadly enemies has his lair in this remote corner of Orissa, ever ready to rush out upon the world, to devastate households, to sack cities, and to mark its line of march by a broad black track across three continents. The squalid pilgrim army of Jagannáth, with its rags and hair and skin freighted with vermin and impregnated with infection, may any year slay thousands of the most talented and the most beautiful of our age, in Vienna, London, or Washington.*

Pitakattaya—The three pitakas, which now form the Buddhistical scriptures; divided into the Vinaya, Abhidharma, and Sutra pitakas.—See ABHIDHARMA.

Poetry—The classical literature of India is all poetical. The two great poems are the Ramáyaṇa and Mahábhárata; the Puráṇas are all in metre. "Tender attachment to natural objects is one of the most pleasing features in the poetical compositions of the Hindus. It is very frequently expressed, and perhaps in

* Abridged from HUNTER'S Orissa.

few places with more beauty than in the drama of Śakuntalá, where upon departing from the bower of her foster father, she bids adieu to the plants she had carefully tended, and the orphan fawn she had reared. The whole of this scene must be read with pleasure; and may be classed with the departure of Goldsmith's village family from Auburn, and the farewell of Eve to the bowers of Paradise."—WILSON.

Pradakshina—A method of salutation consisting of turning round the person to be greeted, taking care always to have him to the right of one.

Praghasa—A distinguished warrior of Rávana's, who attacked Hanumán armed with an axe. The intrepid Simian, stained by blood, arrows everywhere quivering in his colossal frame, seized a huge rock which he hurled at his adversary with a shout of fury, and the warrior disappeared beneath the whelming mass.

Prahasana—A farcical or comic satire, that might be thought to have originated, like the old comedy, from the Phallic Hymn. Unlike the aristophanic comedy, however, it is not levelled at the many-headed mob, but in general at the sanctified and privileged orders of the community, as Ascetics, Brahmans, men of rank and wealth, and princes. The vices satirised in the two latter are those which emanate from an abuse of riches rather than of power, and are those of low luxury, not tyrannic despotism; the objects of satire in the former are sensuality and hypocrisy. It is in their extreme indelicacy that they resemble, although perhaps they scarcely equal, the Greek comedy; but they have not its redeeming properties, exuberant gaity and brilliant imagination: they have some causticity and humour, but they are deficient in the high merits of poetry and wit. The *Prahasana* is generally a drama in one act, intended to excite laughter. The story is fictitious, and the hero an ascetic, a brahman, a king, or a rogue. The dramatis personæ are courtiers, menials, mendicants, knaves, and harlots; the inferior persons speak low Prákṛit, or a local dialect.—WILSON, *Works, XI*, p. xxxi.

Prahasta—A general in the army of the Rákshasas, who reported to Rávaṇa the arrival of Ráma; informing him that

though the sea was terrible and rough, with a line of huge breakers on all sides, yet Ráma had crossed it like a mere cow's track, and having encamped his army on Suvelá occupied in person the outskirts of the city.

Prajapatya Marriage—(Prajápatya Marriage), the fourth of the eight modes of marriage enumerated by Manu. It is described as the giving away of a daughter with due honour after having uttered the injunction, "May both of you perform your duty."

Prakarana—A second species of *Rúpaka* or dramatic composition, which agrees in all respects with the *Nátaka*, (q. v.) except that it takes a rather less elevated range. The fable is to be a pure fiction drawn from real life in a reputable class of society, and the most appropriate subject is love. The hero may be of ministerial rank, or a brahman, or a merchant of respectability. The heroine may be a maid of family or a courtesan. In the former case the Prakaraṇa is termed Suddha, or pure; in the latter Sankírna, or mixed.—Wilson, *Works, XI*, p. xxviii.

Prakrit—The name of the early vernaculars of India; a form of speech used in ancient Indian dramas by the inferior castes and by women, while kings and brahmans are made to speak Sanskrit; the Prákṛit differs both from Sanskrit and from the existing vernacular tongues. The Prákṛit Grammar of Vararuchi is considered by Lassen to have been composed about eighteen hundred years ago.

It is clear from an examination of the Indian dramas, and of the examples furnished by the grammarians who treat of the dramatic dialects, that the words which we find in Prákṛit are in great part identical with those of Sanskrit, but more or less modified in their forms, and that these modifications are, in numerous instances, intermediate between the original Sanskrit words and the still more corrupted forms which we discover in the languages descended from the Prákṛits, the modern vernacular dialects.

But, while the majority of Prákṛit words can, by the application of proper methods, be traced back to a Sanskrit source, there are some others which refuse to yield to the action of even the most

powerful tests which criticism can employ, and successfully assert their claim to an origin independent of classical Sanskrit, and which we must therefore conclude either to belong to the vernacular Áryan speech, or to be of non-Áryan derivation.—MUIR, II, 26.

Prasthana—The name of a class of dramas specifically designed for the lowest description of people. Such an appropriation, as remarked by Professor Wilson, is highly characteristic of the social system of the Hindus. In the Prasthána the hero and the heroine are slaves, and their associates outcastes. Singing, music and dancing, are its chief ingredients; and the subjects are love and mirth.

Pratinayaka—(Pratináyaka), the counterpart and antagonist of the hero in a poem or drama. Such is Rávaṇa as opposed to Ráma; and Duryodhana to Yudhishthira.

Prayaschita—Penance; expiation. The ceremony of general cleansing or general expiation, performed when a Brahman is at the point of death, is termed Práyaschita. This is accomplished, after the administration of the Panchakarya (q. v.) by the Purohita and chief mourner, going up to the dying man and making him recite within himself, if he cannot articulate, the proper Mantras; by the efficacy of which he is delivered from all his sins. This is followed by another ceremony which the Abbé DuBois remarks can scarcely be described with gravity.

"A cow is introduced with her calf. Her horns are decorated with rings of gold or brass, and her neck with garlands of flowers. A clean cloth is laid over her body; and thus bedecked she is led up to the sick man, who takes hold of her tail. Mantras in the meantime are recited or sung, the prayer of which is that the cow would conduct him by a blessed path to the next world. He then makes a gift of the cow to a Brahman, on whose hand a little water is poured while he accepts the present; which is the ordinary ratification of a gift."

When the soul leaves the body for the abode of Yama it has to pass a river of fire, and those who have presented a cow to a Brahman, as above, are met on the banks by a cow sent from Yama, and by her enabled to cross the fiery stream without injury.

" It is fitting that a Brahman should die on the ground, not on a bed, nor even on a mat; and the reason is this; his soul being disengaged from his body must enter another which will carry it to the world that is destined for it. And if he should die on his bed or on a mat, he must carry these moveables wherever he goes, which would be very tormenting."*

Pregshagara—(*Add to what is in the book*).—(Pregsh*á*gára) denotes a series of scaffolds or pavilions, open or enclosed, except in front, erected round an arena or place prepared for the exhibition of sports, like the temporary structures at the jousts and tournaments of the middle ages, and booths and stands of modern fairs and races.

Prishata—A prince of the lunar dynasty of the branch of Puru, and father of Drupada, king of Panch*á*la.

Pudkalai—One of the two wives of the gramadevata Ayan*á*r.

Punarvasu—(Punarvas*ú*), the seventh lunar mansion or Nakshatra, (q. v.)

Punjakasthali—The daughter of Varuna, in the Puranic mythology.

Punyasloka—A name of Nala.

Puranai—One of the two wives of the gramadevata Ayan*á*r.

Purvaphalguni—(Purvaph*á*lguni), the eleventh lunar mansion or Nakshatra, (q. v.)

Pushkara—1. The brother of Nala, who engaged him in the gambling match that cost him his kingdom. When Nala was dispossessed of Kali, and received king Rituparna's skill in dice, he won back his kingdom, gold, jewels, and all his treasures, but treated Pushkara kindly and gave him a city to dwell in.

Pushpagiri—The mountain of flowers; the residence of Varuṇa in the more recent mythology.

Pushpamitra—A king of P*á*taliputra, who obtained the throne about 178 B. C. The Matsya Pur*á*na assigns him a reign of 36 years, from 178 B. C. to 142 B. C. It was during this reign that

* Abbé DuBois, D. P. I.

Patanjali lived and wrote his commentary on Pánini. He probably wrote the third chapter of his Bhashya between 144 and 142 B. C. And this agrees with the conclusion drawn by Professor Goldstücker, that the author of the Mahabhashya flourished after the Maurya dynasty was extinct. This date of Patanjali may be regarded as trustworthy, and in the history of Sanskrit Literature it is of great importance. See IND. ANTIQ., Sept. 1873.

Pushya-Shanti—The eighth lunar mansion or Nakshatra, q. v.

Pyall—A sort of bench, made of brick and mortar, extending along the whole front of the house against the main wall. Almost every house in Southern India possesses such a bench or pyall; it is usually about two-and-half feet high and three feet broad. It is the first reception place of all visitors or strangers. The laws of caste render some such arrangement as this necessary; for otherwise the cultivator might receive into his house a low caste trader or messenger who would polute the whole house in native estimation. The pyall is outside the house and, by a convenient custom, cannot be polluted. Hence every stranger must halt here until his business and caste are known. In the hot weather the males of the family usually sleep on the pyall.*

* GOVER'S Folk Songs of Southern India.

R

Radha—(Rádhá), the wife of the charioteer of Duryodhana, who bred Karna as her son, after he was exposed on the banks of the Yamuná by his own mother Prithá.

Raghuvamsha Tilaka—The glory of the house of Raghu; a name of Ráma, the son of Dasaratha, who was grandson of Raghu.

Rakshasas—(*Add at Page* 500). "The author of the Rámáyaṇa has no doubt, in mythical allegory, applied the hated name of Rákshasas to a barbarous people who were hostile to the Sanskrit-speaking Indians, and differed from them in civilization and religion. These Rákshasas were, I say, robbers or pirates who occupied the southern coasts of India and the island of Ceylon." —(Gorresio.) "They were a ferocious black race, opposed to the worship of the Áryas, and called by them Rákshasas, an appellation which in the Veda, is assigned to hostile, savage, and hated beings. It is against this race that the expedition of Ráma was directed. The Aryan tradition undoubtedly altered the attributes of these tribes, transforming them into a race of giants, deformed, terrific, truculent, and able to change their form at will. But notwithstanding these exaggerations the Rámáyaṇa has (Gorresio thinks) preserved here and there certain traits and peculiarities of the race in question which reveal its real character."—Muir, II, 420.

Raktavija—A demon who had a sort of charmed life, but was ultimately slain by Deví. The contest took place after the goddess had killed Chanda and Munda. "Each drop of blood shed from his body had the singular virtue of producing hundreds of demons like himself. The strokes of the goddess's weapons began, therefore, to harass her own self more than her malignant enemy, and that exactly in proportion to her success. The demons produced

by the Asura's blood infested the whole universe. The gods were sore afraid. Seeing them affrighted, the goddess struck Raktavíja with her spear and received his blood into her mouth; and ate up the other demons produced from the blood previously shed. Thus fell Raktavíja the great Asura, on the earth, wounded by various weapons, his blood drunk up by Chámuṇḍá.*

Ramanuja—(*Add at Page* 502). He was a native of the South of India, and according to the legendary narratives of his life which are current there, he was an incarnation of the serpent Śesha, while his chief companions and disciples were the embodied Discus, Mace, Lotus, and other insignia of Vishṇu. In a Kanara account of his life called the Divya charitra, he is said to have been the son of Śrí Keṣava Acharya and Bhúmi Devi; and, as before, an incarnation of Śesha. He was born at Perambur and studied at Conjeveram, where also he taught his system of the Vaishnava faith. He afterwards resided at Śrí Ranga, worshipping Vishṇu as Śrí Ranga Nátha, and there composed his principal works; he then visited various parts of India, disputing with the professors of different creeds, overcoming them of course, and reclaiming various shrines, then in possession of the Śhaivas, for the worshippers of Vishṇu, particularly the celebrated temple of Tripety.

On his return to Śrí Ranga the disputes between the Vaishnava and Śaiva religions, became exceedingly violent, and the Chola monarch commanded all the Brahmans in his dominions to sign an acknowledgment of the supremacy of Śiva. Rámánuja was impracticable, and the king sent armed men to seize him. With the assistance of his disciples he effected his escape and found refuge with the Jain sovereign of Mysore. In consequence of rendering medical service to the daughter of this prince, or in the terms of the legend, expelling an evil spirit by whom she was possessed, he obtained the monarch's grateful regard, and finally converted him to the Vaishnava faith. Rámánuja remained several years in Mysore at a temple in Yádava Giri, now known as Mélkóté.—Wilson, *Works*, *I*, 37.

* Markandeya Purána, by Rev. K. M. Bannerjea.

Ramanujiyas—(Rámánujiyas), the followers of Rámánuja, a numerous sect who are distinguished by some peculiar rites and observances which will be found described under the article Vaishnavas.

Ramayana—(*Add at Page* 504). Professor Weber, of Berlin, in a recent dissertation on the sources of the Rámáyana, gives it as his opinion that the rape of Helen and the siege of Troy have served as a model for the corresponding incidents in the poem of Válmíki. "I do not imagine that he had himself studied Homer, or even that he must have been aware of the existence of the Homeric poems. Nor am I inclined to go so far as to attach importance to the apparent analogies between Agamemnon and Sugríva, Patroklos and Lakshmana, Nestor and Jámbavat, Odysseus and Hanumán, Hektor and Indrajit,—analogies which have led Hippolyte Fauche, who has translated the Rámáyana into French, to adopt the converse theory that Homer has borrowed the materials of his work from that of Válmíki! I pass over the coincidences, noticed by Monier Williams,*—the consoling of the forsaken Síta by means of a dream; the surveying and enumerating of the hostile troops from the battlements of Lanka; and the appearing of Síta before the army. Nor do I wish to discuss the very wide and far-reaching question, 'In how far an acquaintance with the Greek epic may have exercised an influence on the development of the Indian one?' I content myself rather with the simple assumption that in consequence of the mutual relations, which Alexander's expedition into India brought about, between that country and the Greeks, some kind of knowledge of the substance of Homeric story found its way to India."—INDIAN ANTIQUARY, *June* 1872.

Rati—(*Add at Page* 506). The bride of Káma, the god of love. Rati is personified as a young and beautiful female, richly attired and decorated, dancing and playing on the Víṇá.

Ratnagir—The modern name of the mountain called in the Mahábhárata Yaráha, (q. v.)

* Indian Epic Poetry.

Ratnavali—(Ratnávalí), the princess of Simhala or Ceylon, daughter of king Vikramabáhu.

Ratnavali, or the **Necklace**—The title of a Sanskrit Drama that has been translated by Professor Wilson ; who states, that considered under a purely literary point of view it marks à change in the principles of dramatic composition, as well as in those of social organization. Besides the want of passion, and the substitution of intrigue, there is in it no poetic spirit, no gleam of inspiration. The only poetry of the play is in fact mechanical. The structure of the original language is eminently elegant, particularly in the Prákṛit. This dialect appears to equal advantage in no other drama; the Sanskrit style is also. very smooth and beautiful, without being painfully elaborate. The play is indeed especially interesting in this account, that whilst both in thought and expression there is little fire or genius, a generally correct and delicate taste regulates the composition, and avoids those absurdities which writers of more pretension than judgment, the writers of more recent periods, invariably commit. The play must have been written between A. D. 1113 and 1125.

Rishyamukha—A well-wooded mountain near the river Pampa. In this wood there dwelt a Prince of the Simian tribe, the august monkey king Sugríva, who had been banished from the city by his brother Bálin. As he was walking on the banks of the river early one morning he saw Rávaṇa the king of Rákshasas, sailing overhead ; and struggling in his swarthy arms a lovely young woman, whose garments seemed woven out of sunbeams. This was Síta, who called out for help, and dropped a golden anklet and a scarf. These were carefully preserved by Sugríva, and shown to Ráma, when he and Lakshmana visited the wood. This mountainous region comprised of course the whole of the tract about the sources of the Pampa ; but in the Rámáyana, Ráma passes them before he comes to the dwelling of the monkey chief.

Rituparna—A king of Ayódhyá, a monarch celebrated for his skill in dice. He determined to be present at the second Svayamvara of Damayanti, but could only be so by the help of his charioteer Váhuka whose skill in horsemanship enabled him to

drive from Ayódhya to Vidarbha in one day. On the road Naḷa, disguised as Váhuka, agreed to impart to Rituparṇa his knowledge of horsemanship in return for that monarch's skill in dice. They made the exchange, and, arriving at Ayódhyá, Naḷa re-assumed his own form and was restored to his wife. Returning with her to Nishadha he sought Pushkara, renewed the game and won back his kingdom.

Rumanwat—(Rumaṇwat), the general-in-chief of king Vatsa in the play of Ratnávalí.

Rupaka—The general term for all dramatic compositions, from *rúpa*, form; it being their chief object to embody characters and feelings, and to exhibit the natural indications of passion. A play is also defined a Poem that is to be seen, or Poem that is to be seen and heard. Dramatic writings are arranged in two classes, the Rúpakas, properly so termed, and the Uparúpakas, the minor or inferior Rúpakas, "le théâtre du second ordre," although not precisely in the same sense. There are ten species of the former, and eighteen of the latter class.—WILSON.

S

Sachi—(Sáchi), the consort of Indra, called also Indráni, (q. v.)

Sachidananda—(Sachidánanda), a name of Brahma, meaning the eternal source of wisdom and happiness.

Sacrifice—Sacrifices have always been an important part of the ritual of the Hindu religion. (See FIRE-SACRIFICIAL.) An account of the great horse sacrifice, the subject of so many legends, will be found under ASVAMEDHA. The sacrifice of the cow, or GOMEDHA, appears also to have been common in the earliest periods of the Hindu ritual. "It has been conceived" says WILSON, "that the sacrifice was not real, but typical; and that the form of sacrificing only was performed upon the victim, after which it was set at liberty. The text of this passage (in the Meghaduta) however, is unfavourable to such a notion, as the metamorphosis of the blood of the kine into a river, certainly implies that blood was diffused. The expression of the original, literally rendered, is 'sprung from the blood of the daughters of Surabhi, that is kine, Surabhi being a celebrated cow produced at the churning of the ocean. 'Daughter of Surabhi' is an expression of common occurence to denote the cow."

Manu authorises the consumption of animal food at all seasons of the year, on the condition that a portion must first be offered to the gods. In the Brahmana of the Black Yajur Veda, also, mention is made of numerous ceremonies, in the performance of which the flesh of cows was required, and directions are given with respect to the kind of cattle to be used for the gratification of particular divinities. The Taittiriya Brahmana enumerates a hundred and eighty animals, including horses, bulls, cows, goats, and deer, meet for sacrifice, and notices a ceremony in which a large number of cattle were immolated.* See PANCHASARADYA SAVA and SALA GAVA.

* Friend of India, Dec. 5, 1872.

Sagarika—(Ságariká), the princess of Śimhala or Ceylon, called also Ratnávalí.

Sahitya-Darpana—(Sáhitya-Darpaṇa), a work of great merit and celebrity, in poetical writing, in ten sections, of which the sixth is mostly appropriated to theatrical technicalities. Date not known.

Sahtuva—The same as Nathuva, (q. v.)

Sakas—(*Add at Page* 538). The Śakas are perpetually named in the Hindu dramas and other works, and seem to have been known on the borders of India, or in its western districts, in the first century preceding Christianity. Vikramáditya, king of Oujein, being known as the Śakári, or enemy of the Sacæ, his era dates B. C. 56, and it appears that about this date some northern tribes had settled themselves along the Indus, constituting the Indo-scythi of Arrian. Their attempt to penetrate farther to the east, by way of Kandesh and Malwa, was not improbably arrested by Vikramáditya, whence the epithet Śakári.—WILSON, *XII*, 179.

Saktinath—A name of Śiva; the lord of Śaktí, or the divine energy under a female personification. In this sense Śaktí is applicable to every goddess, but it is more especially the name of Bhaváni; and her lord or husband is Śiva.

Sala Gava—A sacrifice of spitted cow, (literally, roast beef), and performed either in the autumn or spring. Baboo Rajendralala draws special attention to this sacrifice.* The animal selected was a cow spotted with white, and the choicest of the fold. Black spots were, however, not objectionable. It was first bathed with water in which paddy had been steeped, and then let loose for a certain period. The place of sacrifice was an unfrequented spot, outside, and to the east or the north, of a village or town, and the time midnight. The officiating Brahman began the ceremony by making offerings to the fire, and erecting a sacrificial post made from green *palasa* wood, to which the victim was tied and killed. The mantra for the purpose consisted of twelve principal names of Śiva. The sacrificers 'ate of the oblation in the usual way after

* See Journal of the Asiatic Society of Bengal. Part I, No. 2, 1872.

the benediction.' This ceremony insured to the performer long life, wealth, high position, great religious merit, and numerous herds and children. Every householder was enjoined to perform it at least once in the course of his life. In order to show that the animal slaughtered was intended for food the Baboo quotes the following passage from the Brahmana :—

'Celestial and human executioners, commence your work ; carry the victim for the purpose of cutting it up. Anxious to divide the victim for the masters of the ceremony, collect the *ulmuka* fire for the animal brought here (to the shambles). Spread the kusa grass ; obtain the permission of the mother, of the father, of the brother, of the friendly members of the herd of the victim. Place it so that its feet may point towards the north ; let the eyes reach the sun ; let its vital airs attain the regent of the wind ; let the ears attain the regents of the quarters; let its life reach the ether above ; let its body abide on the earth. Separate its hide so that it may remain entire (without rents). Before cutting open the navel separate the fat. Close its breath that it may remain within (*i. e.*, by tying up the mouth). Cut open its breast so as to make it appear like an eagle (with spread wings). Separate the fore-arms ; divide the arms into spokes ; cut out the shoulders in the form of tortoises ; remove the hips so as not to injure them; divide the thighs with the bone entire in the shape of a door, or of the leaf of the oleander ; separate successively in order the twenty-six ribs; divide the different members so that none be less than what it should be. O Adhrigu, accomplish it.'

" It is scarcely possible that the animal would be thus divided if not intended for distribution. Baboo Rajendralala Mitra conclusively proves that the Vedas and other sacred writings enjoined the eating of beef. But, he asks, whence comes the feeling of Hindus of the present day against the ordinances of the vedas ? This question can only be answered by the supposition that when the Brahmans had to contend against Buddhism in its palmiest days, they found the respect for animal life too strong and too popular to be fought against with any hope of success ; and therefore perverted the real meaning of the Hindu writings,

making it appear that they, in common with those of the Buddhists, denounced the sacrifice of cows, and above all the consumption of their flesh."*

Salakya—(Sálákya), the treatment of external organic affections, or diseases of the eyes, ears, nose, &c.— it is derived from Saláká, which means any thin and sharp instrument, and is either applicable in the same manner as Śalya to the active causes of the morbid state, or it is borrowed from the generic name of the slender probes used in operations.

Salya—Surgery ; The art of extracting extraneous substances, whether of grass, wood, earth, metal, stone, &c., violently or accidentally introduced into the human body, with the treatment of the inflammation and suppuration thereby induced. Śalya means a dart or arrow, and points clearly to the origin of this branch of Hindu science. Dhanwantari says that "Śalya is the first and best of the medical sciences ; less liable than any other to the fallacies of conjectural and inferential practice ; pure in itself ; perpetual in its applicability ; the worthy produce of heaven, and certain source of fame." It is thus clear that Surgery was once extensively cultivated, and highly esteemed by the Hindus ; though its rational principles and scientific practice may now be wholly unknown to them.†

Samaradana—Public feasts, often given to Brahmans. The entertainment is given as a meritorious action. They are given on various grounds ; as on the dedication of a new temple, to expiate by so good a work the sins of the dead ; or to obtain success in war ; sometimes to avert an evil constellation ; to procure rain in a great drought ; to celebrate a birth or marriage in high places ; &c. When a Samaradana is announced a general concourse of men and women assemble from considerable distances, perhaps to the extent of a thousand people ; and as all are Brahmans, keeping a strict watch on each other, ceremonies are most scrupulously observed. The men and women partake of the food provided, seated on the ground, in separate rows. During or after the meal Sanskrit hymns are often sung. The

* Friend of India, Dec. 5, 1872.

† Wilson, Works, III, 276.

giver of the entertainment, if not a Brahman himself, cannot sit down with his guests, but shows himself in the assembly after the feast is over, when he prostrates himself before those "gods of the earth" whom he has had the honor to entertain, and they in their turn give him their benediction.

Samavakara—The dramatic representation of some mythological fable in three acts ; the business of the first is to occupy about nine hours ; the second three and a half ; and the third an hour and a half. The story of the piece relates to gods and demons, although mortals may be introduced. There is no individual hero, or the heroes may be as many as twelve, as Krishṇa and other divinities. The metre is that most usually employed in the Vedas, or the verses termed Ushnih, and Gáyatri. Although love may be touched upon, heroism should be the predominant passion ; and the acts of enmity may be exhibited, both covert and avowed, such as ironical commendation and open defiance. Tempests, combats, and the storming of towns, may be represented, and all the pride and pomp of war, as horses, elephants, and cars, may be introduced.—WILSON, *Works, XI*, p. xxix.

Sampati—A semi-divine bird, the king of vultures, son of Garuda, and brother of Jatáyu. In their young days they dwelt among the crags of Himálaya ; and said Sampáti, 'though a nest is of such insignificant size, it fills the heart more than the whole universe.' The two birds once upon a time started to fly a race together through Indra's world. But when noon came, and the fierce sun looked straight on them, Jatáyu fainted and tumbled through the air head foremost. Then full of love and pity, Sampáti spread his large wings between him and the cruel sun ; but the hot beams withered them up, and maddened with pain he staggered earthward and fell on the summit of Mount Vindhya. Here he was found by Hanumán and Angada, when they were searching for the lost Síta. From them Sampáti heard that his brother Jatáyu had been killed by Rávaṇa. Suparsva, the son of Sampáti, gave the monkey chieftains tidings of Síta, and showed them the road they should take to Lanka. It was then that Sampáti had his vigour renewed and a spreading pair of wings again bestowed on him.—I. E, p. 196.

Samudra Mathana—The churning of the Ocean, (q. v.)

Sanda—(Śaṇḍa), one of the priests of the Asuras. He is associated with another named Marka; the two are represented as being formidable to the gods, who had to resort to stratagem in order to overcome them. From the obscure accounts quoted by MUIR it appears that they were persuaded to partake of the intoxicating draughts, and then became an easy prey. Other accounts make the four sons of Sakra to be the priests of the Asuras.

Sangita-Ratnakara—(Sangíta-Ratnákara), a work which, as the name implies, treats more of singing and dancing than of dramatic literature. It furnishes however some curious notices of theatrical representation and gesture. The author was Śárngi Deva, the grandson of a Cashmírian pandit, who sought his fortunes in the south.

Santa or **Kanta**—(Śánta or Kánta), the beautiful daughter of king Lomapáda of Angas, who was married to Rishya-sringa, (q. v.) In the Uttara Ráma Charitra Sánta is said to have been a daughter of king Daṣaratha, and given by him to Lomapáda to adopt.

Sarabha—A monkey chief in the army of Sugríva, who was fighting the Rákshasas in Lanka, but threw down his weapons and fled at the sight of Kumbhakarna. He was recalled by the angry taunts of Angada.

Sarama—One of the female guardians placed over Síta when she was a captive in Lanka. This elderly Rákshasí differed from the others, and was of a kind disposition. The beauty and misfortune of the gentle princess touched her with pity; and in the extremity of Síta's distress, when an attempt had been made to convince her that Ráma was dead, Saramá took the fainting Síta in her arms, bending tenderly over her, whispered comforting words in her ears: "He is not dead, my gentle singing bird: thy hero is not dead. It was a cruel trick of magic, meant to conquer thee by robbery of hope." Then Saramá told how she had heard Rávaṇa and the wizard plan this scheme for persuading Síta her hero was no more. Further, the kindly Rákshasí narrated the

landing of a vast army, that seemed to have sprung from the bosom of the sea.

Sarasvati-Kanthabarana—(Sarasvati-Kaṇṭhábaraṇa), a work ascribed to Bhója Rája. It treats generally of poetical or rhetorical composition, in five books, the last of which comprehends many of the details peculiar to dramatic writing.

Sardula—(Sardúlá), a daughter of Krodhavaṣa, and mother of pards, langurs, and tigers.

Sarika—(Grakula religiosa). A small bird better known by the name of Maina. It is represented as a female while the parrot is described as a male bird; and as these two have, in all Hindu tales, the faculty of human speech, they are constantly introduced, the one inveighing against the faults of the male sex, and the other exposing the defects of the female. They are thus represented in the fourth section of that entertaining collection, the Baitál Pachísi: "The maina said 'Men are devoid of religion, sinful, treacherous, and murderers of women.' The parrot replied, 'woman is also deceitful, false, silly, avaricious, and a murderess.'" Ladies have always been distinguished for maintaining pet animals; and the fancy seems to have been equally prevalent in the East and West, and in ancient or modern times. In the Megha-duta the Sáriká is the favourite bird of the wife of the Yaksha, and may rival, says WILSON, the Swallow of Lesbia, 'Passer delicix meæ puellæ,' and Bullfinch of Mrs. Throckmorton."

Saringi—(Saringí), a musical instrument, in appearance like a violin, and is played with a bow. It is used on all festive occasions, and dancing girls frequently play on it during their performances.

Sarvamaya—(Sarvamáya), all deceit; the Rákshasa priest of Rávaṇa.

Sashtanga—(Sáshtánga), a mode of prostration by which eight parts of the body, viz., the two hands, the two feet, the breast, the forehead, and the two shoulders, are made to touch the ground at the same time.

Satananda—(Satánanda), the family priest of king Janaka.

Sati—Truth; one of the daughters of Daksha, whom, at the recommendation of the Rishis he espoused to Śiva; but he was never wholly reconciled to the uncouth figure and practises of his son-in-law. Having undertaken to celebrate a solemn sacrifice he invited all the gods except Śiva, which so offended Satí that she threw herself into the sacrificial-fire. [Hence the name Suttee, q. v.] To avenge her fate Śiva created Vírabhadra and other formidable beings, and sent them to the scene of action, where they disturbed the rites, beat and mutilated the assistants, and even maltreated the gods, till Śiva was appeased and arrested their excesses. Daksha, who had been decapitated in the scuffle, was restored to life, but the head of a ram was substituted for his own. Satí was born again as the daughter of the mountain Himálaya, and was again married to Śiva. From this, her second birth, she is called Párvati, the mountaineer, or Girija, the mountain-born. The disturbance of Daksha's sacrifice appears to have been a favourite legend with the Hindus who excavated the cavern temples of Ellora and Elephanta, the leading incidents appearing sculptured in both.

Saumanas—One of the four elephants who are said to uphold the earth: the western quarter is assigned to the robust Saumanas. See VIRUPÁKSHA.

Saushkala—A messenger of Rávaṇa, who was sent to demand Síta in marriage for his master, but refused on his part to submit to the test of bending Śiva's bow. Saushkala waited until Ráma had won Síta, when he departed, highly indignant, to convey the information to his master.

Savitra—The thirteenth of the Nakshatras, or lunar mansions, or portions of the heavens amongst which the moon's course is divided. It is commonly called Hastá, and comprehends five stars, of which the brightest is γ or *s Corvi*.

Seori—(Seorí), a tribe of aborigines who have existed side by side with the Bhars, Cherús, Kols, Kharwárs, and other indigenous races. They resemble the gipsies of Europe. They live in light and easily made booths, and are addicted to intoxicating liquors. They procure wives for their young men by kidnapping female children;

and live principally by jugglery, coining false money, and theft.—SHERRING.

Shanars—A low caste very numerous in Tinnevelly, whose hereditary occupation is that of cultivating and climbing the Palmyra palm, the juice of which they boil into a coarse sugar. This is one of those occupations which are restricted by Hindu usage to members of a particular caste. The majority of the Shánárs confine themselves to the hard and weary labour appointed to their race; but a considerable number have become cultivators of the soil, as land-owners or farmers, or are engaged in trade. They may in general be described as belonging to the highest division of the lower classes, or the lowest of the middle classes; poor, but not paupers; rude and unlettered, but by many degrees removed from a savage state. Demonolatry, or devil-worship, is the only term by which the religion of the Shánárs can be accurately described. The demons worshipped by themselves and their forefathers are beings of unmixed malignity—*bonâ fide* fiends; and it is supposed to be necessary to worship them simply and solely because they are malignant.—CALDWELL.

Shatatarka—(Shatatárka), the twenty-fourth lunar mansion or Nakshatra, (q. v.)

Shat Tila Danam—(Shaṭ Tila Dánam). The object of this festival is the removal or expiation of sin; it is a sort of continuation of the Bhaimyekádesí. As the name implies, six different acts are to be performed, in all which Tila or sesamum seeds, are an essential ingredient. The person who observes the rite is to bathe in water in which they have been steeped—to anoint himself with a paste made of them—to offer them with clarified butter upon fire—to present them with water to the manes of his ancestors—to eat them—to give them away. The consequences of so doing are purification from sin, exemption from sickness and misfortune, and a sojourn in Indra's heaven for thousands of years. According to the Brahma Puráṇa, Yama created sesamum after long and arduous penance upon this day, whence its sanctity.

Siddhas—(*Add at Page* 582). In Buddhist mythology the Siddhas are demi-gods or angels of undefined attributes and cha-

racter, inhabiting, together with the Vidyádharas, Munis, &c., the region between the earth and the sun.

Siddhas—Beings of an intermediate order between men and gods, tenanting the middle regions above the earth, and are usually described as attending upon Indra, although they have chiefs and kings of their own. The Siddhas are of a more retired caste than the Vidyádharas, and are rarely the subject of fabulous or mythological legend.

Siddhis—(*Add at Page* 582). According to other writers the eight Siddhis are:—*mahiman*, the faculty of enlarging the bulk; *laghiman*, that of making it light; *animan*, that of making it small or atomic; *prákámya*, the power of gratifying passion; *vasita*, that of subjecting all; *isita*, supreme sway; *prápti*, the faculty of reaching or grasping objects, however remote; and *kámávasáyitwa*, the accomplishment of every natural desire.

Silpaka—A species of drama; it is in four acts; the scene is laid in a place where dead bodies are burned; the hero is a Brahman, and the confidant, or *Pratinayaka*, an outcaste. Marvels and magic constitute the leading business of the piece. To borrow an illustration from the dramatic literature of Europe, we might class the *Freyshüts* under this head.—WILSON, *Works, XI*, p. xxxiii.

Sinhika—A female Rákshasí who was accustomed to seize the shadows of beings she wished to devour. On one occasion in her old age she fastened on the shadow of Hanumán as the illustrious monkey was sailing through the air to Lanka. Hanumán feeling himself shaken from side to side, as one who is dragged by the cloak, looked down to the surface of the water, and saw Sinhiká holding on by his shadow with her large mouth open wide, expecting him to drop into it; and her bleared eyes shut, because they were not used to look up to the sunlight. So doubling himself together for a spring, Hanumán darted into the monster's throat, and with his claws tore his way out through the evil creatures' back! This was the end of Sinhiká who had destroyed many harmless beings by that way of catching hold of their shadows.—I. E., 208.

Siva-linga—About the time of the Mahomedan invasion of India there were twelve places in high repute as seats of Linga worship. At these shrines were ancient Lingas of great dimensions; these were termed Śiva-lingas. Some of these shrines still retain their reputation, as the temple of Vaidyanáth in Bengal, where an annual Melá takes place at the Śiva-rátri, when more than a hundred thousand pilgrims assemble.

Siva-Ratri—This, in the estimation of the followers of Śiva, is the most sacred of all their observances, expiating all sins, and securing the attainment of all desires during life, and union with Śiva, or final emancipation, after death. The ceremony is said to have been enjoined by Śiva himself, who declared to his wife Umá, that the fourteenth of Phálguna, if observed in honour of him, should be destructive of the consequences of all sin, and should confer final liberation. According to the Iṣána Sanhita, it was on this day that Śiva first manifested himself as a marvellous and interminable Linga, to confound the pretensions of both Brahmá and Vishṇu, who were disputing which was the greater divinity. To decide the quarrel, they agreed that he should be acknowledged the greater, who should first ascertain the limits of the extraordinary object which appeared of a sudden before them. Setting off in opposite directions Vishṇu undertook to reach the base, Brahmá the summit, but after some thousand years of the gods spent in the attempt, the end seemed to be as remote as ever, and both returned discomfited and humiliated, and confessed the vast superiority of Śiva. The legend seems to typify the exaltation of the Śaiva worship over that of Vishṇu and Brahmá, an event which no doubt at one time took place.

The three essential observances of Śiva-rátri are, fasting during the whole Tithi or lunar day, aud holding a vigil and worshipping the Linga during the night; but the ritual is loaded with a vast number of directions, not only for the presentation of offerings of various kinds to the Linga, but for gesticulations to be employed, and prayers to be addressed to various subordinate divinities connected with Śiva, and to Śiva himself in a variety of forms. After bathing in the morning the worshipper recites his Sankalpa, or pledges himself to celebrate the worship. He repeats the ablu-

tion in the evening, and going afterwards to a temple of Śiva renews his pledge.

Those modes of adoration which are at all times addressed to the different forms of Śiva, and those articles which are peculiarly enjoined to be presented to the Linga, form of course part of the observances of Śiva-rátri. Amongst the forms is the Japa, or muttered recitation of his different names as the worshipper turns between his fingers the beads of a rosary, made of the seeds of the Rudráksha or Eleocarpus. The fullest string contains one hundred and eight beads, for each of which there is a separate appellation, as Śiva, Rudra, Hara, Śankara, Iswara, Mahésvara, Súlapáṇi, Paṣupati, and others.

Notwithstanding the reputed sanctity of the Śiva-rátri, it is evidently of sectarial and comparatively modern institution, and offers no points of analogy to the practices of antiquity. The Linga worshipped at Vaidyanáth in Bengal, is one of the twelve great Lingas worshipped in India ten centuries ago. An annual Melá takes place there at the Śiva-rátri when more than a hundred thousand pilgrims assemble. A still more numerous concourse occurs annually at the temple of Mallikárjuna in the Dekhan, also one of the twelve ancient Lingas. There is also a numerous assemblage of Hindus at the Śiva-rátri on the island of Elephanta, the great cave temple of which place contains the well-known three-headed image of Śiva.—WILSON, *Works*, vol. II, pp. 210 to 221.

Skambha—The Hindu Atlas; the guardian and keeper of the pillars which hold up the heaven above the earth; the supporter of the universe.

Soma-plant—(*Add at Page* 594). The botanical name of the Soma-plant is the *Asclepias Acida.*

Sonargir—(Sonárgir), the modern name of the mountain Chaityaká, (q. v.)

Sonars—The caste of goldsmiths, silversmiths and jewellers. Whatever may have been the origin of the Sonárs they are not now socially of higher rank than the Vaisyas, to which great family, as manufacturers and traders, they properly belong.—SHERRING.

Sri—(*Add at Page* 605). According to the Hindus every city has its own *Sri*, its own fortune or prosperity, which in former times seems to have been represented by an image, with a temple of its own. The practice amongst the ancients of considering a city under the protection of some well-known divinity is more familiar to us, but an analogous superstition with that of the Hindus also prevailed amongst the polytheists of Europe. Thus in the *Seven Chiefs before Thebes*, the Theban women seek the shrines of the gods who are the guardians of the city. And Virgil states, that on the fall of Troy the deities who had protected the empire departed from the shrines. The public Penates were those who presided over fortresses and cities.—WILSON, *XII*, 65.

Srigadita—An entertainment in one act, in which the goddess *Sri*, the goddess of fortune, is introduced, or is imitated by the heroine. It is partly recited and partly sung.

Sri Panchami—(Srí Panchamí), a festival that occurs at the beginning of February. The designation Srí indicates the bride of Vishṇu, the goddess of prosperity and abundance, Lakshmi; some however dedicate the day to Sarasvati, (q. v.) the goddess of learning; and pens, ink and books are reverenced at the festival. There are some remarkable varieties regarding the seasons of this festival, in different parts of India, whether it be considered as devoted to Sarasvati or Lakshmi.

Sri Rama Navami—(Srí Ráma Navamí), a festival to celebrate the birthday of Ráma Chandra.

Srutakirtti—(Srutakírttí). 2. The youngest daughter of king Janaka, who was married to Satrughna, the youngest brother of Ráma.

Sthulasiras—(Sthúlaṣiras), an eminent Rishi, who, while "culling in the woods his hermit food," viewed with fear the hideous shape of the Rákshasa Kabandha, (q. v.) and in deep indignation cursed him to retain his grisly form until he should be released by Ráma.

Subramanya—The name commonly given in the South of India to Kártikeya, (q. v.) the Hindu Mars, on god of war. Subramanya (diamond-like) is said to be the younger son of Śiva (or

Isvara) the more recent mythology differing from the ancient legends on the subject of his birth. The purpose of it seems however to be the same in all, viz., the destruction of the demons Súra and Taraka. Indra, the story runs, by severe penance, induced Śiva to promise that a god of war should be born and be a deliverer from the tyrant Súra. But his birth was caused in the following manner: Śiva emitted from his eyes six sparks of fire, which being thrown into a lake became six infants, who were nursed by the wives of the Rishis, that are to be seen in the sky as the Pleiades. When Párvati saw the children she was transported with their beauty, and embraced all of them together so forcibly that their six bodies became one, while their six heads and twelve arms remained. Thus originated Subramanya, who owing to his having been nursed by the Kártikas, *i. e.*, the Pleiades, is also called Kártikeya, and thus he became the son of Párvati. See SKANDA. Twenty-eight different names are given to Subramanya. The Skanda Purana relates his war with Súra in full detail; also how he was sent by his father to frustrate the sacrifice of Daksha, and how he was delayed on his way, at the instigation of Daksha, by beauteous damsels, who courted and entertained him with song and music—his character in this respect being like that of MARS. Hence the Deva-dásis, or dancing girls, who serve in the temples, are betrothed and married to him, and then not allowed to marry men, though allowed to prostitute themselves. Subramanya's principal pagodas are built on mountains, and in the month of Kártika (October), bonfires are blazing on them in his honor throughout the land.

The Kumára Sambhava, or Birth of the War-God, a poem by Kálidása, has been translated from Sanskrit into English verse, by Mr. R. T. H. GRIFFITH, to whom we are indebted for so many excellent specimens of old Indian Poetry.

Suketu—A Rákshasí, the mother of Tátaká the terrible, (q. v.)

Sundagara—(Sundágara), a Rákshasa, mentioned in the Rámáyana, the husband of the fierce Tátaká.

Sundaramurti—A rishi who is supposed to have lived about fourteen centuries ago, and who, by the sanctity of his life when

on earth, obtained at death a place near Śiva, and is therefore adored with him. Images of Sundaramúrti are found in many temples, placed near to the lingam or emblem of Śiva.

Sunitha—(Sunítha), the name of a prince mentioned in the Mahábhárata of whom nothing particular is known.

Suparsva—A son of the vulture-king Sampáti, who tended his father when confined to the summit of Mount Vindhya. One day Suparsva returned without the usual supply of food, on which Sampáti said, 'Thus it is that young birds of the present day neglect their aged parents. As they wing their way lightly through the air it never occurs to them—my father, that old bird whose wings are scorched, has had no dinner; or if the thought strike them, they probably say, 'Let the old fowl starve! thus the trouble of him will be off my shoulders. That is the way with young birds now-a-days.' Then Suparsava answered meekly, "my father I scoured the country far and wide, seeking some provisions for thee; but all creatures seemed hiding out of the way of some great peril. Whilst I hung on the air wondering I saw a monster with ten heads and large limbs sailing towards me; and in his arms he held a young daughter of man clad in bright raiment, who looked like a pure bright Star in the dark bosom of a cloud. As they neared me I heard her scream Ráma, help! dear Ráma!' And I hesitated whether to succour her or no. But he with the ten heads cried to me courteously to make way for him; and no bird of breeding answers a polite request with a challenge to combat,—so I let him pass. When he was out of sight the Bhútas that float in mist, cried to me, 'Thou hast been near to death! That was Rávaṇa the terror of the three worlds; had he not held a woman in his arms the dreadful Rákshasa had not let thee live!' And so, father, I return to thee glad that life is mine, though like thee I am wearied and a-hungered."—I. E., 194.

Suras—(Súras), heavenly spirits or inferior demi-gods, resembling Cháranas, (q. v.)

Surasa—The mother of the Nágas who dwelt in the ocean, who assumed the form of a monstrous Rákshasa, and rose up through

the water to stop Hanumán as he was flying over the sea to Lanka. 'Stop, O colossal Ape, she shouted, the immortals have given thee to me for a meal! therefore enter my mouth without delay.' Hanumán looked down her mouth, that was like a yawning cavern. 'Magnificent Parent of Nágas, he said, I am employed on an important errand just now; let me continue my voyage and I will return to be the will of the immortals.' Surasá was impatient; as Hanumán enlarged his bulk she expanded her jaws, and so they went on till Surasá's mouth was a hundred yojanas wide. 'Yield to thy destiny,' said she, 'for I swear thou shalt not continue thy voyage ere thou hast entered my mouth.' So be it, said the dauntless Ape; and quick as thought reduced himself to the dimensions of a man's thumb—then he slipped into the monstrous jaws of the Rákshasí, and as quickly darted out again. Farewell, gallant monkey, cried the mother of Nágas, I wished only to put thy ingenuity to the proof.—I. E.

Suratha—(*Add at Page* 618). 3. A Rája of the Sivis, a tribe mentioned by the historians of Alexander's Indian Conquests. "After reaching the confluence of the Acesines with the Hydaspes, Alexander made a retrograde march towards the Indus, upon an incursion against the Sibæ; who from being clothed with skins, and armed with clubs, the latter of which they stamped on their cattle, the Greeks fancied to be descendants of Hercules." They are said to have been the posterity of king Śiva; but the name and the practices of the people most probably allude to their especial worship of Śiva.—F. Johnson.

Surgery—Professor Wilson believed that Surgery was once extensively cultivated and highly esteemed by the Hindus,* though the successful cultivation of the healing art by European skill and learning has left us nothing to learn from Hindu writers. Surgical skill preceded the knowledge of medicine; as Celsus has asserted, when commenting on Homer's account of Podalirius and Machaon, who were not consulted, he says, during the plague in the Grecian camp, although regularly employed to extract darts and heal wounds. The same position is maintained by Hindu writers, in plain as well as in legendary language.

* Wilson, Works, III, 276.

According to some authorities, the Aṣvins instructed Indra, and Indra was the preceptor of Dhanwantari; but others make Atreya, Bharadwája, and Charaka prior to the latter. Charaka's work, which goes by his name, is extant. Dhanwantari is also styled Káṣírája, prince of Benares. His disciple was Suṣruta, the son of Viṣvámitra, and consequently a contemporary of Ráma; his work also exists, and is our chief guide at present. It is perhaps the oldest work on the subject, excepting that of Charaka, which the Hindus possess. It is divided into six portions, all of which treat of Surgery, not general medicine.

The Áyur Veda is distributed into eight sub-divisions, including all the real and fanciful pursuits of physicians of every time and place. Suṣruta however confines his own work to the classes Śalya and Śálákya, or Surgery, though, by an arrangement not uncommon with our own writers, he introduces occasionally the treatment of general diseases, and the management of women and children, when discussing those topics to which they bear relation. Pure Surgery, however, is his aim, "the first and best of the medical sciences; less liable than any other to the fallacies of conjectural and inferential practice; pure in itself, perpetual in its applicability; the worthy produce of heaven, and certain source of fame."*

Susamgata—The confidential friend of the princess Ságariká in the drama of Ratnávalí.

Susruta—A medical writer of great antiquity and high repute. He was the son of Viṣvámitra, and consequently a contemporary of Ráma. He is said to have studied under Dhanwantara, and his work, termed the Sauṣruta, still exists, and is considered a valuable treatise on Surgery.

Sutikshana—(*Add at Page* 622). Sutíkshana's hermitage was near the celebrated Rámagiri, or Ráma's hill, now Rám-tek, near Nagpore—the scene of the Yaksha's exile in the Cloud Messenger.

Suvela—A mountain in Lanka, on the rugged top of which Ráma encamped his army when he invaded the island.

* Wilson, Works, III, 276.

Svayamprabha—A recluse, of whom nothing particular is known. He is named in the Rámáyana.

Sveta—(Svetá), a daughter of Krodhavaṣa, and mother of the eight elephants attached to the four quarters and intermediate points of the compass, to support and guard the earth.

Swati—The fifteenth lunar mansion or Nakshatra, (q. v.)

Syama—(Śyámá), the black goddess ; one of the terrific forms of Párvati, worshipped in the month of Kártic.

T

Tabla—A small drum with only one opening, which is covered with a thin skin, the part opposite to this being round and made of wood. The drum rests upon the ground, the covered opening being uppermost, and is struck rapidly and sharply by the fingers. Sometimes two such drums are played by the right and left hands together.

Takshaka—The younger brother of the Ádityas, and ruler of snakes.—WILSON, *Works, XI*, 219.

Tandu—One of Śiva's attendants whom the god instructed in a new style of dancing, hence termed Táṇḍava, and which is reckoned one of the modes of dramatic performance.

Tantravarttika—(Tantravárttika), a celebrated Mimansa treatise by Kumarila Bhatta, forming a commentary on the Jaimini-sutras. Mr. Burnell states that it contains the earliest known mention in Sanskrit of the Dravidian languages.* Kumarila Bhatta lived at the end of the seventh century, A. D., and "it is interesting to remark that the words he mentions are still good current Tamil words."† Bhatta regarded the Dravidian dialects as *Mlechchha* or unbrahmanic, uncivilized languages, he does not say so expressly, but his words imply that he thought so. "It is not to assume too much therefore if we infer that about 700 A. D., brahmanical civilization had but little penetrated the South of India."‡

Tapati—(Tapatí), the wife of Samavarṇa, and mother of the Kurus, (q. v.)

Taraka—A star; *Kshinapunya Táraka*, the stars that have lost their virtue. The Hindu notion is that the stars are indi-

* Indian Antiquary, September 1872.

† *Ibid.* ‡ *Ibid.*

viduals raised to that honour for a time proportioned to the sum of their merits ; this being exhausted they descend to earth, often visibly, as in the case of shooting stars.—WILSON.

Taroba—A lake in the Chánḍa district of the Central Provinces ; it is situated east of Segaon, in a basin of the Chimur hills at a considerable height above the plain, and is believed by the natives of the surrounding country to owe its origin to enchantment. It is far from any village, and though artificially embanked at one point has all the appearance of a natural lake. The legend connected with it is as follows : In the early ages a marriage procession was passing through these hills from the west. Hot and thirsty they sought for water but found none, when a strange-looking old man suggested that the bride and bridegroom should join in digging for a spring. Laughingly they consented, and with the removal of a few spadesful of earth a clear fountain leapt to the surface. While all were delightedly drinking, the freed waters rose and spread into a wide lake, overwhelming bride, bridegroom, and procession ; but fairy hands soon constructed a temple in the depths, where the spirits of the drowned are supposed still to dwell. Afterwards on the lake side a palm tree grew up, which only appeared during the day, sinking into the earth at twilight. One morning a rash pilgrim seated himself upon the tree-top, and was borne into the skies where the flames of the sun consumed him. The palm-tree then shrivelled into dust, and in its place appeared an image of the spirit of the lake, which is worshipped under the name of Taroba. Formerly at the call of pilgrims, all necessary vessels rose from the lake, and after being used were washed and returned to the waters. But at last one evil-minded man took those he had received to his home; they quickly vanished, and from that day the mystic provision wholly ceased. In quiet nights the country-folk still hear faint sounds of drum and trumpet passing round the lake—

> " She is not dead, she has no grave,
> She lives beneath Lough Ullin's water,
> And in the murmur of each wave,
> Methinks I catch the songs I taught her."

The old men say that in one dry year when the waters sank low, golden pinnacles of the fairy temple were seen glittering in the depths—

> " On Lough Neagh's banks as the fisherman strays,
> On a cold calm eve's declining,
> He sees the round towers of other days
> In the waves beneath him shining."

The lake is much visited, especially during the months of December and January ; and the rites of the god are performed by a Gond. Wives seek its waters for their supposed virtue in causing fertility, and sick persons for health. Fish in the lake grow to a large size, the skeleton of one which was stranded some years ago measuring eight feet in length.*

Tataka—(Tátaká), a terrible Rákshasí, the daughter of Suketu, wife of Sundágara, and mother of Maríca. She was killed by Ráma, after his scruples about taking the life of a female who had been overcome by the reasoning of Viṣvámitra.

Tharu—The Thárus are one of the aboriginal races of India, now in a depressed and abject condition, yet formerly of considerable influence and power. They claim to have been originally Rájputs ; and state that their ancestors lost their caste by taking to intoxicating liquors and rearing fowls ; but this is very doubtful. The Thárus keep their residences scrupulously clean.—SHERRING.

Tilaka—A mark on the forehead and between the eye brows, either as an ornament or a sectarial distinction.—WILSON.

Tirukalyana—This is a festival in commemoration of the marriage of Śiva and Párvati. It is celebrated by various ceremonies performed by Brahmans, and usually lasts nine or ten days, during which daily offerings are made, and images of the gods carried about in the streets in the morning and evening. Multitudes of people assemble on these occasions, when musicians and dancing girls are always present.

Tiruvallava—The author of the celebrated Dravidian poem " The Kural." He lived about the third century of the Christian

* Indian Antiquary, June 1872.

R ASIATIC SOCIETY OF

era. His parents were Bhagavan and Adiyal, an eminent brahman and a beautiful pariah; the condition on which they lived together was that every child born should be at once abandoned. A girl was first born named Avveyar, (q. v.) The mother longed to keep the child; but Bhagavan replied in words that are still often quoted—

> Is that God dead who wrote upon our brow
> The things that are to be? Can deepest pain
> Be more than he can bear? Doth not he know
> Thou hast a child? Let not thy fear complain.

Four other children were born, two girls and two boys, all of whom were similarly forsaken, the mother being comforted on each occasion by a verse on the goodness of God, composed by Bhagavan. Mr. Gover says these verses are now most sacred and are always quoted with deep reverence. He thinks they are probably quotations from some larger work on the Providence of God which has been lost during the many centuries that have passed since the days of Tiruvallava.

"Bhagavan and Adi came towards Madras, and at Mylapore, one of its present suburbs, Tiruvallava was born. For the last time the poor mother cried out against the hard lot which compelled her to abandon her child." Bhagavan gave her the usual consolation by reminding her of the God whose care protects all living things, and the infant was left under the branches of a tree, the Bassi Longifolia. The wife of a cultivator found and adopted the child, calling it Tiruvallava, or the holy pariah. He left his adoptive parents at an early age, and was educated by some ascetics in the hill country.

When Tiruvallava was grown up a fearful monster invaded the plains, for the destruction of which a rich land-owner offered immense rewards. Tiruvallava succeeded in killing the monster and restoring peace and prosperity to the country. The grateful landowner gave all that he had promised, and added the hand of his daughter Vasukí, whom Tiruvallava married. "She proved almost a miracle of goodness, and the songs in the Kural describing the excellency and value of a good wife, were confessedly drawn from her life."

"Tiruvallava was now wealthy, but he thought it wrong for any man merely to live without producing some share of that which he consumed. After careful thought therefore he became a weaver. His good wife and he toiled hard at their work, living the while in the performance of every public and private duty. He now gathered many disciples, instructing them in all that concerned holy living. As his disciples increased they desired that he should make a book in his own name, so that all the world might know how best to live, both in this life and those that were to come. In reply to this repeated request he sung the Cural in thirteen hundred and thirty verses. He divided it into three parts, treating respectively of virtue, wealth, and physical pleasure.

"Strip the story of its brahmanical element and we learn that Tiruvallava was a member of a low Dravidian caste, that he attained great celebrity as a poet and as a noble man, that he owed nothing and gave nothing to the sacerdotal caste, and that he was but one of many great Tamil poets who lived about the same time. He probably flourished about the third century of our era."—GOVER'S FOLK SONGS, 217.

Todas—One of the most remarkable and interesting of the hill tribes of Southern India. Their personal appearance, isolated customs, and primitive form of religion, all combine to attract the attention of scientific inquirers; and many theories have been started respecting them. Those who regard the cairns and cromlecks that stud the hills in all directions as the work of Todas, have put them down as descended from the Scythians. Others judging from their personal features have given them a Roman origin. But nothing has hitherto been satisfactorily determined. The custom of polyandry prevails amongst them, which may eventually lead to the extinction of the tribe. The Todas are considered by the other hill tribes to be the lords of the soil, and are accordingly paid a tribute in kind by them in acknowledgment of this right. The language of the Todas is a dialect of Canarese.

Tragedy—See RÚPAKA, NÁTAKA, PRAKARANA, &c.

Tretagni—(Tretágni), the triad of sacred fires, in opposition to the Laukika or merely temporal ones. The sacred fire of the

Hindus, originally one, was made three-fold by Pururavas. The three fires are, 1st *Gárhapatya*, perpetual household fire; 2nd, *Dakshina*, a fire for sacrifices; and 3rd, *Ahavaniya*, a fire for oblations. See FIRE SACRIFICIAL.

Triambaka—The three-eyed, a name of Śiva, derived from *tri*, three, and ambaka, eye.

Trigartta—The country of the three strongholds, mentioned in the Mahábhárata, has been recently determined to be the modern hill state of *Kotoch*, which is still called by the people *Traigartt-ka-mulk*.

Trijata—(Trijatá), one of the Rákshasí guardians of Síta, when a captive in Lanka. She in consequence of a dream prevailed on the other Rákshasís not to oppress or torment Síta.

Trilochana—(Trilóchana), the three-eyed; a name of Śiva.

Trinavindu—3. There is a third Triṇavindu who was amongst the brahmans and ascetics who followed the Páṇḍavas into exile. He was originally a king but became a Rishi.

Tripati or **Tirupati**—A sacred hill in the Arcot district, about eighty miles from Madras; celebrated as the scene of a minor incarnation of Vishṇu, in whose honour a splendid temple has been erected and richly endowed. There is an image of Vishnu, seven feet in height, with four arms, and having in three of his hands, the Chakra, the Chank, and the lotus. The temple, which is of great antiquity, is built of stone, and covered with plates of gilt copper. It stands in a valley in the centre of a range of hills. "Pilgrimages are made to Tripati from all parts of India, especially from Gujarat, the trading inhabitants of which province are in the habit of presenting five or ten per cent. of their annual profits to this temple, whose deity appears to be the tutelary patron of traffic; rich gifts and votive offerings are likewise received from other quarters. Princes send their vakíls or ambassadors to present their offerings to the shrine; and the poor peasant wraps up some petty oblation in a piece of wax cloth. These offerings are made generally from personal motives, and comprise the widest possible range of articles. The writer has seen the long hair cut from the head of a respectable young

Hindu female, given up by her in compliance with a vow made by her parent in infancy, and taken as an offering to the idol. Coleman says that a man who is lame presents a silver leg; if blind, a gold or silver eye. The reason of all these offerings is said to be to enable a rája to repay to Kuvera the money lent by him ages ago, when the idol was married to the daughter of a neighbouring rája.

Tripura—A demon who was destroyed by Śiva: There is a drama of the *Díma* class, termed the Tripuradáha, the subject of which is the destruction of the demon Tripura, and the conflagration of the three cities over which he ruled, and whence he derived his appellation.—WILSON.

Tripurardana or **Tripurantaka**—A name of Śiva, from his having destroyed Tripura an Asura.

Trisanku—[*Substitute this*] A king of the solar line, who loved justice and truth and governed his dominions wisely. One fault marred the perfection of his character; and that was an overweening love for his body. The thought that death would deprive him of it, and that it would be reduced to ashes upon the funeral pile, was very grievous to him. He sought out the sage Vasishtha, and wished him to offer a solemn aśvamedha to obtain from heaven permission to retain his cherished body. The Brahman, however, refused his request, as did also the hundred sons of Vasishtha to whom he next applied. 'Farewell' then, he said haughtily, 'I shall seek no more counsel from you or Vasishtha. It is clear to me that you are unable to obtain my petition.' 'We will give thee a proof of our power,' said they, 'may this precious body thou thinkest so beautiful, assume the degraded form of a Chandála!' The curse took immediate effect, and the unhappy monarch dared not return to his palace. But having heard of the astounding self-macerations of Visvámitra he sought out that elephant among men.* When the royal ascetic saw the condition of Trisanku, he was filled with compassion, and asked who had dared to reduce him to such

* "Such expressions are frequent in the Rámáyana. We meet with 'Lion among kings,' 'Tiger of men,' 'Bull among penitents,' when we should say the most excellent of anchorites, the most eminent of men, the noblest of kings, &c."—FAUCHE.

a condition. The sons of Vasishtha, answered Trisanku ; and then related the circumstances. Visvámitra was very indignant, and vowed to obtain the vow that Trisanku wished for. He proclaimed a great asvamédha and sent messengers far and near to summon to it all who devoted their lives to prayer. Those who disregarded the summons were punished in various ways. But when the asvamédha was celebrated, the gods themselves paid no heed to the sacrifice. Then this Tiger amongst kings in a rage exclaimed, listen noble Trisanku. By virtue of my severe penances I myself will perform this deed. Mount up into heaven with the body thou lovest. I, Visvámitra, in the hearing of gods and men, command it.' Then like a bubble of air through the water, Trisanku began to ascend, conquering the waves of space ; but when his head struck against the celestial azure, Indra, looking over, said Fall, Trisanku! and the luckless monarch began to fall, but was arrested by the powerful voice of Visvámitra, the indomitable Lion among ascetics, when half-way between heaven and earth, where the body of the monarch still remains, and is supposed by the uninformed to be merely an astral constellation.—*Iliad of the East, p.* 70.

Trisula—(Trisúla), the trident of Śíva. It is considered to be in continual motion over the face of the universe to guard and preserve its creatures. To oppose its course would be to incur instant death. Its motion is regular but varying according to the days of the week. Thus it is imagined that it is unlucky to proceed towards the westward on Sundays and Fridays, to the northward on Tuesdays and Wednesdays, to the eastward on Saturdays and Mondays, and to the southward on Thursdays.

Trivena—Three plaited locks ; indicating the mystical union of the three sacred rivers, the Ganga, Yamuna, and Sarasvati, severally the consorts or energies of the three great Powers ; Trivena is regarded as symbolical of a female Triad, like the Trimurti of male powers. The Ganges and Jumna unite near Allahabad, and the Sarasvati, which is also supposed to join the other two under-ground. A person dying near the imagined confluence of the three streams is supposed to attain immediate beatitude.

Trivikrama—A name of Vishṇu. meaning, he who took three steps or paces ; this, Colebrooke thought might have formed the ground-work of the Paurāṇik legend of the dwarf avatár. It may have been suggestive of the fiction ; but no allusion to the notion of avatárs occurs in the Veda, and there can be little doubt that the three steps here referred to, are the three periods of the sun's course, his rise, culmination, and setting.—(WILSON) " Vishṇu is the sun. How ? Because he says ' thrice he planted his foot.' Where did he do so ? On the earth, in the firmament, and in the heaven, says Sákapúni."—(MUIR, II, 204.)

U

Udayagir—The modern name of the hill called in the Mahábhárata Rishígíri. See VARAHA.

Udayana—(*Add at Page* 648). Udáyana, is a celebrated character in Hindu fable. He was the king of Vatsa, and is constantly termed Vatsa. He is so designated throughout the RATNAVALI, of which he is the hero.

Upanayana—The ceremony of investiture with the sacred thread or cord, worn over the left shoulder and under the right. This ceremony is performed on all Brahman youths at the age of seven or nine years, and constitutes the right initiation into caste. It means, the introduction to the sciences, and is regarded as a new birth ; hence Brahmans are commonly designated the twice-born. The Brahmachari has after this ceremony the privilege of studying all the sciences ; other castes being permitted to learn but a small number.

The cord or thread is termed the Janivara, (q. v.) and the process of investiture commences by the father of the young Brahman selecting, agreeably to the rules of Hindu astrology, the month of the year, the week, the day of the week, and the minute of the day, most favourable for the ceremony. Part of what is necessary is laid down in the Hindu Almanac. The Purohita is charged with what remains ; and it is no trifling affair, so intricate are the calculations and combinations which he has to undertake.

The father is required to make an ample provision of rice, peas, pumpkins and all other vegetable food, of curdled milk and melted butter, of cocoanut, and the various kinds of fruit which can be found, to be the ground-work of the entertainment to be given to the Brahmans. It is especially necessary that he should be provided with betel, and with abundance of money in silver and copper, together with some pieces of new cloth. All these articles

must be distributed to his guests at the close of the ceremony, which continues four days. He must also provide a new dish of copper or brass, and several earthen vessels which have never served for any such purpose before, and must never be used again.

All the relatives and Brahman friends of the family are invited to be present on the first day of the ceremony. Any neglect in this particular would be regarded as an insult by those who had grounds for expecting to be invited. The Purohita is first called, he brings the sacred Kusa grass, and other articles to be used on the occasion. The house having been previously purified and cleansed by rubbing the floors and inside walls with cow-dung diluted with water, while the outside walls are adorned with broad perpendicular stripes in red earth, the purohita invokes the household deity, and recites a mantram. Offerings are also made to Vigneswara that he may not throw any obstacles in the way of the favourable progress of the ceremonies.

The youth who is the subject of all these has his head shaved, leaving only a small tuft on the crown. His head is then anointed with oil and his body well smeared with ground saffron. After this he is bathed, covered with a silk raiment, and taken into the midst of the assembled friends. The women who are present then perform the ceremony of the Artaí, (q. v.) All then unite in chanting praise to the gods, and good wishes for the young man. This is followed by an offering of boiled rice, &c., to the household deity. The guests then partake of food, and after the distribution of betel withdraw for the day.

The next morning the father of the youth, after bathing, again invites the relatives and friends to the ceremonies that have yet to be observed ; the assembly being formed, the Bramachari is bathed and decorated as on the preceding day. He and his parents ascend the pile of earth thrown up beneath the pandal, and seat themselves on three little stools. The purohita now enters, carrying fire in an earthen vase which he places upon the pile ; and by means of the mantram secures the divine presence in the fire. The father advances and offers the sacrifice of the Homa in honour of the fire ; this is followed by nine similar sacrifices in honour of the nine planets. The Hindus reckon them

nine, because in addition to the seven which we admit with them, they add the increasing and waning moon as two distinct planets. These nine are considered as malevolent deities, and the design of the sacrifice of the Homa is to render them propitious.

Various other ceremonies are then performed of which the reader will find a detailed account in the work of the Abbé DuBois, from which the principal part of the above description has been condensed.

Urana—One of the demons who personify drought. See Vrittra, Sambara, Súshaṇa, &c.

Urmila—(Urmilá), a daughter of king Janaka, and sister of Síta. She was given in marriage by her father king Janaka to Lakshmana, the brother of Ráma.

Uttarayana—The winter solstice. The festival which in the South of India is termed the Pongal, is celebrated in Upper India as the Uttaráyaṇa or Makara Sankránti, or sun's entrance into the sign Capricornus. The observances enjoined on this occasion are partly of a private, partly of a public character. The first consists of offerings to the Pitṛis, or progenitors, whether general, as of all mankind; or special, as of the family of the worshipper; to the Vástu devas, the Dii Lares, or domestic genii; the guardians of the dwelling, or the site on which it is erected; and to the Viswa devas or universal gods. The ceremonies addressed to all these are performed within the abode of the householder, and are conducted by the family priest. The principal article of the offering is tila or sesamum seeds, either separately or mixed with molasses, or the saccharine juice of the fruit of the date tree, and made up into a kind of sweetmeat, called Tilúá. Pishtakas, or cakes, also are offered, composed of ground rice, mixed with sugar and ghee; whence the festival has the denomination of Tilúá Sankránti and Pishtaka Sankránti, the solar conjunction of the sweetmeat in the cake.

The good things prepared on this occasion are not intended exclusively for those imaginary beings who are unable to eat them. They are presented merely for the purpose of consecration, and that they may be eaten with greater zest by the householder and

his family ; nor is that all, for a portion of them is sent to friends and relations, as memorials of regard, enclosed in fine linen, silk or velvet, according to the means of the presenter, and the station of those to whom they are presented.

In many places in Bengal a curious practice is observed, called Báwaṇna bandhana, particularly by the females of the family. In the evening one of the women takes a wisp of straw, and from the bundle picks out separate straws, which she ties singly to every article of furniture in the house, exclaiming 'Bawanna pauti,' implying 'may the measure of corn be increased fifty-two fold,' pauti denoting a measure of grain. In the villages similar straws are attached to the Golas, or thatched granaries, in which the grain of the preceding harvest has been stored.

All the Uttaráyaṇa bathing at the confluence of the Ganges with the ocean is particularly meritorious, and accordingly a vast concourse of people is annually assembled at Gangá Ságar, or the mouth of the Hoogly branch of the Ganges ; and as usual in all such assemblages, objects of a secular nature are blended with those of devotion ; and the Melá, which originates in purposes of pilgrimage, becomes equally a meeting of itinerant merchants, or a fair.

On the first day bathing in the sea is to be performed ; and many of those whose parents are recently deceased celebrate their śraddha, or obsequial ceremonies, on the sea-shore. After ablution the pilgrims repair to the temple of Kapila, (q. v.) Vishnu became incarnate in the person of Kapila for the destruction of the sixty thousand wicked sons of king Sagara. He is said to have stationed himself at this place which was then on the brink of a vast chasm leading to the infernal regions. The temple is under the alternate charge of a Bairági and Sannyási, mendicants of the Vaishnava and Śaiva sects ; they exact a fee of four annas from each person who comes to the temple.*

* Wilson, Works, II, pp. 158—168.

V

Vadava—(Vádava), a Being consisting of flame, but with the head of a horse, which sprang from the thigh of Aurva, (q. v.) and was received by the ocean. He is regarded as the destined consumer of the world at the end of the "Kalpa." The word is sometimes translated sub-marine Fire.

Vahuka—The name of Nala when he was disguised, and employed as the charioteer of Mahárája Ritupurna, king of Ayódhya. Vahuka drove his royal master in one day from Ayódhya to far Vidarbha, when Damayantí, as a means of recovering her lost Nala, proclaimed that her Svayamvara was to be held. It was during this journey that Nala was dispossessed of Kali, and only then wanted his proper form.

Vaidehi—A name of Síta, who was princess of Vaidehá and Mithila.

Vaidika—The designation of a class of Brahmans who never follow any wordly occupation, or mix themselves up with the public service ; their pursuits are exclusively religious, and they are supported by the charitable contributions of others. The Brahmans who are employed in public offices are termed Laukíka, or men engaged in the business of the world. Many of the Vaidíka class now engage in tuition and often make excellent school-masters.

Vaihara—(Vaihára), a mountain mentioned in the Máhabhárata, now identified as one of the five mountains of Rájgir, in Magadha ; it is called Mount Baibhar, and is a rocky hill running three or four miles north-west, and terminating at its eastern side in the hot wells of Rájgir. Here the valley is entered by a narrow ravine through the midst of which the Sarasvatí rivulet forces its way into the low country to the north of the hills.—I. A., p. 70.

Vairochana—A name of Bali, the son of Prahláda, the son of Hiraṇyakaśipu, all eminent princes of the Daitya or Titanic family. See BALI.

Vaishnavi, Varahi—(Vaishnaví, Varáhí), two of the Śaktis, or eight goddesses so termed, all of them hideous, who attend on Śiva when he appears as the terrific and destructive deity, Bhairava, who is propitiated by offerings of wine and blood.

Valkala—A garment of bark worn by anchorites in the desert.

Vallabhacharyas—(Vallabhácháryas), a numerous sect in Western and Central India; the chief book of authority to the sect is the Bhágavata Puráṇa, and after it the works of Vallabha, the founder of the sect. The object of their adoration is Vishṇu in his incarnation as Krishṇa, whose residence is Goloka, far above the three worlds. There he originally lived alone, but in meditating on the works of creation, created a female form, which became the primary agent in creation; this was Máya. He then produced crude matter, the five elements and all the divine beings; the Trimúrti, their female consorts, and 300 millions of Gopis, or cowherdesses, who are the special attendants on Krishṇa."*

Vana-devatas and **Sthala-devatas**—(Vana-devatas and Sthaḷa-devatas), genii of the soil and forest, who are often invoked and supplicated; like the Fauns and Dryads of European literature, who preside over the mountain and wood.

Vanaras—(Vánaras), monkeys; the term applied in the Rámáyana to designate the savage tribes occupying the Vindhya and its neighbourhood. They differed from the Áryas in race, language, colour, and features, but must, in the opinion of Signor Gorresio, have shown a disposition to receive the Aryan civilization; since they entered into league with Ráma, and joined in his expedition against the black tribes further south. The greater part of the tribes south of the Vindhya submitted to the institutions of the Áryas. "The woodland inhabitants of India south of the Vindhya range are called in the Rámáyana monkeys in contempt, I conceive,

* GOLDSTUCKER in Chambers' Encyclopædia.

of their savage condition, and also, perhaps, because they were little known at that time. In the same way Homer related fabulous stories about the races who in his age were unknown to the Greeks. The occupants of the Dekhan differed from the Sanskrit speaking Indians in origin, worship, and language."—GORRESIO, quoted by MUIR, II, p. 417.

Vanechari—A female forest-goer ; the *Dryad* under whose protection the wood, or any part of it, may be.

Vangrida—(Vangṛida), a prince who had under his rule a hundred cities. He is mentioned in the Rig-Veda as having been subdued by Indra who 'broke down the hundred cities which had been blockaded by Rejiṣvan.'

Varaha—(Varáha), one of the five mountains of Rájgir, in Magadha, now called Mount Vipula, on the eastern side of the Sarasvatí ; it is a lofty mountain, and a branch of it runs as far as Giryak, a distance of six miles. Hardly a quarter of a mile from the western side of the hill it is joined at right angles by a third mountain running from the north called Ratnagir ;—the Vrishába of the Mahábhárata. This hill is of inconsiderable length and terminates in a narrow ravine branching away to the west. On the opposite side of this ravine rises Mount Udayagír, (the old Rishigiri) a less important hill, running due south, and terminating in the ancient wall and fort of Bángangá, the southern gate of the ancient capital of Magadha.—I. A., p. 70.

Varuda Chaturthi—(Varudá Chaturthí), a festival that occurs in the fourth lunar day of the light half of Mágha (30th Jany.—1st Feby.) The name implies a goddess, the giver of boons, who in some of the Puráṇas is identified with Gauri, or with Umá, the bride of Śiva. She is on this day to be worshipped with offering of flowers, of incense, or of lights, with platters of sugar and ginger, or milk or salt, with scarlet or saffron-tinted strings and golden bracelets. She is to be worshipped by both sexes, but especially by women ; and women themselves are to be treated with peculiar homage. The due observance of this festival is said to secure a flourishing progeny. The worship of Gauri at this season, is popular in the South of India.

Vasantaka—The confidential companion of king Vatsa in the Ratnávalí.

Vasantotsava—(Vasantótsava), the feast of Vasanta, or Spring. See HOLI.

Vasavadatta—(Vasavadattá), the queen of Vatsa, (Udáyana), king of Kausambí.

Vasubhuti—(Vasubhúti), the ambassador of the king of Śimhala, or Ceylon, in the drama of the Ratnávalí.

Vibhandaka—(Vibhaṇḍaka), a sage who retired from the world to the deepest shades of the forest, with his heart full of bitterness and morose hatred for men, because amongst them he had found crime and folly. He despised pleasure too and scorned beauty; for once he had been deceived by both. Taking with him his infant son, Rishya-sringa, he chose a cave, in the glen of the wood, to be this young child's nursery.

'I give thèe, my son,' he said, the savage beasts of prey for comrades; from them thou wilt learn less cruelty and wickedness than from thy fellows! Thou shalt hear the parrot shriek, the jackal howl, the lynx mewl, and the hyæna screech, but thou shalt be spared the discordant voice of man! Here, amid reptiles and venomous insects, thou shalt yet live in ignorance of what is most vile and loathsome in Nature! Exposed to the caprices of heaven, a thousand dangers attending thy every footstep, thy life a series of hardships, afflictions, and perils, thou shalt know more peace and security than in the crowded city. Grow then; and, if it be possible, lose the base nature Brahm has laid on thee; and ignore that thou art a vile and miserable creature,—a man! See RISHYA-SRINGA.

Vibhuti—(Vibhúti), a grayish-white coloured powder made of the ashes of burnt cow-dung; Śiva is represented with his person sprinkled or smeared with this powder; and it is used in a similar way by all the Śaiva and many of the Vaishnava ascetics.

Vidushaka—(Vidúshaka), the buffoon in the theatre of the Hindus. He is the humble companion, not the servant, of a prince, or man of rank; and it is a curious peculiarity that he is always a Brahman. He bears more affinity to Sancho Panza,

perhaps, than any other character in western fiction, imitating him in his combination of shrewdness and simplicity, his fondness of good living, and his love of ease. This character is always lively, and sometimes almost witty, although in general his facetiousness does not take a very lofty flight. According to the technical definition of his attributes he is to excite mirth by being ridiculous in person, age, and attire.—WILSON, XI, p. xlvii.

Vidyadharas—(Vidyádharas), in Buddhist mythology are the bards ef heaven, or celestial musicians, demigods or angels, corresponding to the Gandharbas of Hinduism.

Vidyujjihva—A magician in the service of Rávaṇa; when the latter wished to persuade Síta that Ráma had been killed in battle, he called the magician, who produced by illusion a head bearing a resemblance to the noble countenance of Ráma; this was thrown down on the floor near to Síta, along with a mighty bow, which seemed the one Visvámitra had given to Ráma.

Vignesvara—(Vigneṣvara), a name of Ganésa, the remover of difficulties.

Vihara—(Vihara), a convent of Bauddha ascetics. The word also means taking exercise, or walking about for pleasure.

Vijaya-araman—An officer in the army of king Vatsa, in the play of Ratnávalí.

Vikata—(Vikatá), the bow-legged; one of the Rákshasí guardians of Síta when in captivity in Lanka; she proposed to devour Síta for not yielding to Rávaṇa's wishes.

Vikrita—The second of the Prajápatis, who was married to one of the daughters of Daksha.

Vina *(Add at Page 790.)*—It is a fretted instrument of the guitar kind, usually having seven wires or strings, and a large gourd at each end of the finger board. The extent of the instrument is two octaves. It is supposed to be the invention of Nárada, the son of Brahmá, and has many varieties, enumerated according to the number of strings, &c.

Vinata—(Vinatá), the crooked one; one of the Rákshasí guardians of Síta when a captive in Lanka. She represented Rávaṇa as a consort to be proud of, and tried to persuade Síta to yield.

Vinayaka—(Vináyaka), one of the names of Ganesa or Vigneśvara, the god of obstacles ; the deity is supposed capable of either causing or removing difficulties or impediments.

Vindhya—The chain of mountains which divides Hindustan from the Dekhan or South country. These mountains, usually called Bindh, hold an important position both in the mythology and geography of India. According to some authorities they are called Bindhya, because they appear to obstruct the progress of the sun. The course of the Nerbudda (Narmadá) river, indicates the direction of the principal range ; but the mountainous tract spreads much more widely ; it meets the Ganges in several places towards the North ; and the Godáveri is held to be its Southern limit.

The vast extent of this mountainous tract, contrasted with the small elevation of these hills, viewed from the plains of Hindustan, has furnished grounds for a legend to which the mythological writings of the Hindus often allude. Vindhya having once prostrated himself before his spiritual guide, Agastya, still remains in that posture by command of the holy personage. This humiliation is the punishment of his presumption in emulating the lofty height of Himálaya and Meru.

The Vindhya mountains are divided into three parts, of which the first, or eastern part, extends from the Bay of Bengal to the source of the Narmada and Sone. The western portion extends from thence to the Gulf of Cambay. The third, or Southern, lies on the south of the Narmada and Sone, and gives rise to the Tapti, and the Vaitarani or Cattack river.

Vinukonda—The Hill of Hearonj. One of the ancient remains in the Krishna District. Tradition says that here was the spot, where, according to the localized legends, Ráma first heard of the rape of his wife Síta by Rávaṇa. On the hill, about 600 feet high ;—a bare rock without vegetations, there is a temple of Śiva under the designation of Rámalíngeshwaraswami. The ascent is a very steep one by steps cut in the rock, and cut stones piled to form steps. Close to the temple on the summit are two artificial reservoirs of water rivetted with cut stone. These never run dry. The larger one is known as Ramagundum, and is much resorted to

for bathing. The other which is much smaller, is known as Sítagundum, and it would be considered desecrative to bathe in it, as it is left for the goddesses private use.—A. C. Boswell, in Indian Antiquary, June 1872.

Vipula—The modern name of the mountain termed in the Mahábhárata Varáha, (q. v.)

Viradha—A Rákshasa of formidable size and strength,

'Vast as some mountain peak in size
'With mighty voice and sunken eyes,
'Huge, hideous, tall, with monstrous face
'Most ghastly of his giant race,'

who dwelt in the forest of Daṇḍaka, and attacked Ráma and Lakshmana when in exile with Síta. The giant could not be killed, but after a terrible contest, being severely wounded, was buried alive at his own request, saying

"Such is the law ordained of old
"For giants when their days are told;
"Their bodies laid on earth, they rise
"To homes eternal in the skies."

The Rákshasa had originally been a Gandharba named Tumburu, but was metamorphosed by the curse of Kuvera.

Virupaksha—A renowed warrior who was sent by Rávaṇa to fight with Hanumán. He rushed on the gallant Ape with upraised club and mallet, but the vigorous Hanumán tore up a lofty palm tree with which he speedily felled his adversary to the ground lifeless.—I. E., p. 232.

Virupaksha—One of the four elephants by whom the earth is sustained, with its forests and mountains, its cities and villages. If in momentary weariness the monstrous elephant stir his head, then the world quakes and its inhabitants are alarmed. The lordly Virupáksha is at the Northern quarter. At the Southern quarter another colossal elephant, the magnanimous Mahapadma, stands. In the West the robust Saumanas, and in the East the sublime Himapándura. These are the four supports of the world.—I. E. 2. A name of Śiva; the god with deformed *(virupa)* eyes, *(akshi)*; Śiva being usually represented with a third eye in the middle of his forehead.

Visha-kanya—The poison maid. This is often mentioned in the Hindu dramas, and appears to mean, not an effigy, but a female whose nature was charged with venom, so that her embraces should prove fatal. Cháṇaka is said to have killed Nanda by one of these fatal emissaries; and a Bengali writer, in giving a version of the story, says that the damsel was so venomous that flies alighting on her person instantly perished.

Visakadatta.—(Viṣákadatta), a prince, the son of Mahárája Prithu, and author of the drama Mudrá-Rákshasa. Wilson calls him the Massinger of the Hindus; and says that he was not a poet of the sphere of Bhavabhúti or Kálidása. His imagination rises not to their level, and there is scarcely a brilliant or beautiful thought in 'The Signet of the Minister.' As some equivalent for the want of imagination, he has a vigorous perception of character, and a manly strain of sentiment, that are inferior only to elevated conception and delicate feeling.—Wilson, Works, XII, 254.

Visishta Adwaita—The Brahmans of Southern India are divided into three great sects—those who believe there is but one soul, in short that everything is God, (Adwaita, q. v.)—those who believe there are two souls, God and man, (Dwaita)—and those who take a medium course, and believe there is but one soul, which in man and created things is somewhat different from the divine soul, (Visishta Adwaita). To those who are not Brahmans these philosophical distinctions are almost unknown, and men worship a being to whom they give the puranic names of Vishṇu and Śiva, Krishṇa and Hanumán. While so many names are given and acknowledged by every Hindu, as if each referred to a separate deity, each person acknowledges but one as his own God, and ascribes to him all the attributes of the godhead.

It will be seen however that while the philosophy of the Schools is unknown to the crowd, the strong tendency of the popular mind is towards monotheism of a character not unlike that of the Visishta Adwaita School. Vishṇu and Śiva according to books, members of a triad of equal Gods, but in popular theology the worshipper of either scorns the others. In social life and act the worshipper of Vishṇu acknowledges but one God. He speaks of Vishṇu as if there were no other God. So with the devotee of Śiva even in a greater

degree. He transposes the name into the neuter Sivam; and expresses thus his belief that his deity is the one great essence, without sex or corporeal shape.*

Visvavasu—(Visvávasu), in Buddhist mythology the king of the Siddhas, and father of Malayavati, the heroine of the Náganánda. 2. One of the chief of the Gandharvas, or singers and musicians in the Court of Indra.

Vita—A character in the Hindu drama not very easily understood. It is necessary that he should be accomplished in the lighter arts, particularly poetry, music, and singing; and he appears indiscriminately as the companion of a man or woman, although in the latter case the female is the courtesan. He is generally represented on familiar and easy, and yet dependent, terms, with his associate, and evinces something of the Parasite of the Greek comedy, but that he is never rendered contemptible. In lexicons the person indicated by the Vita is a despicable being of whose character no vestiges occur in the theatrical picture.

Vithi—(Vithi), a play something similar to the Bháṇa; it is in one act and may be performed by one actor, though the Daśa Rúpaka admits of two. In either case it is a love-story, carried on in comic dialogue, consisting of equivoque, evasion, enigma, quibble, jest, repartee, wilful misconstruction and misapplication, ironical praise, extravagant endearment, and jocose abuse. It is not very different, perhaps, in character, from the *Fabulæ Attellanæ* of the Tuscans.—WILSON.

Vrihadaswa—(*Add at Page* 734). (Vrihadaśwa), a sage who related to king Yudhishthira the story of Nala. This was done for the purpose of consoling the Páṇḍava princes in exile, after Yudhishthira had lost all his possessions in a game of hazard.

Vrikodara—(Vṛikodara), 'wolf-stomached;' a name of Bhíma, the second of the Páṇḍavas; in allusion to his voracious appetite; from *vrika*, (a wolf,) and *udara*, (belly.) In the Mahábhárata we read, that at the daily meals of the five brothers half of the whole food provided had to be given to Bhíma.—(ÁDI-PARVA, 7161.)

* GOVER. Folk Songs of Southern India.

Vrishotsarga—(*Vrisha*, a bull, and *utsarga* forsaking, or offering). The Hindus are accustomed at marriages and other ceremonials to let loose a bull, who thenceforward rambles about at will without an owner. No person would presume to appropriate a stray animal of this kind, and many think it a merit to feed him. In large towns, where these bulls are most abundant, they are generally in good case, and numerous enough to be very much in the way, although they are rarely mischievous. They seem to know their privileged character, and haunt the market places and shops with an air of independence. At Benares they are proverbially abundant, and that city is famed for its *ránrh*, *sanrh*, and *sirhi*, or widows, bulls, and landing places.—WILSON, Works, XI, 20.

Vyayoga—(Vyáyoga), a dramatic representation of some military transaction, in which no part of the interest is derived from female participation; the sentiment of love is consequently excluded from it, and it admits of no comic intermixture. It is restricted to one act, one action, and a duration of one day, and the hero should be a hero or a demi-god.—WILSON, Works, XI, p. xxviii.

Y

Yadavas—(*Add at Page* 743.) The Yádavas, Jádavas, Jados, or Jats, are a race widely spread throughout India. The principal branches were formerly settled in the west of Malwa, Rájputána, and Guzerat. The Jharejas of Cutch pretend to be of Yádava origin ; so do the Jats of Bhurtpore ; and even the Hindu Rájas of Mysore claim to spring from this race.—F. JOHNSON.

Yadugiri—A celebrated place of pilgrimage in Mysore, now called Mélkóté. Vaishṇava brahmans still congregate there, in numbers. The Puráṇas assign a great antiquity to the locality and connect many legends with it.

Yajnadatta—A youth who was unintentionally slain by king Dasaratha when hunting on the banks of the Sarayú, the sleepy river. This affecting incident is well told in Miss Richardson's *Iliad of the East ;* but can only be briefly given here. Dasaratha related the story himself to Kausalyá, to account for the afflictions which befel him in his old age.

Thou art just, O Brahm ! I heard an old man once on his death bed—as I am now on mine—cry with his feeble arms extended yearningly ; ' Come to me, my son !' and there was no answer ; and the fault was *mine.* Listen Kausalyá, it was long ago. I had not learnt the fellowship of all living things ; suffering had not taught me mercy, nor sorrow, love. I was wont to seize my bow and arrows, and start for the chase.....Stealthily preparing my bow from behind my ambush, I shot off an arrow in the direction of the sound. There was a second's pause, and then, O horror ! the calm beauty of the even was rendered hideous by a *human* shriek ! .....Trembling with anguish and remorse, I sprang forth from my hiding place, and found a poor youth stretched on the river's brink ; bleeding. I wrung my hands and cursed the hour of my birth. ' Tell me, stranger, faltered the dying

boy, what cause of hatred have I given you? I who love all living creatures. Willingly I have done wrong to none. I live here with my aged father; he is blind and I wait on him. I came here with my pitcher to seek water for him. Alas, when I am dead who will care for the old blind man? O cruel stranger, why have you been thus pitiless.'

"Blinded with tears I sought to sustain him." Dasaratha then explained that he mistook the sound, and thought he shot at an elephant drinking. In deep distress he besought the youth to live—not to die!.....The spirit of Yajnadatta appeared to comfort the aged father in his grief. Dasaratha tended him lovingly in his last hours

Yajnaha—(Yajnahá), a name of Śiva, from his having disturbed the sacrifice of Daksha, his father-in-law, who had omitted to invite him to the ceremony. Śiva sent Vírabhadra and a host of attendants to Daksha's sacrifice, where they overturned and defiled the altars, and beat and mutilated the sages and gods who had been invited. The occurrence is a favourite subject of sculpture in the cave temples of the South of India.—F. JOHNSON.

Yajnasena—A name of Rája Drupada.

Yakshinis—Female Yakshas; Kálidása, in the Megha Dúta, describes the toilet of the Yakshiṇis through the six seasons of the year by mentioning as the selected flowers those peculiar to each period. Thus the Lotus blooms in Surat, or the sultry season, two months of our autumn; the Kunda (jasmine) in Śiṣira or the Dewy season; the Lodh (Symplocos racemosa) is in blossom in Hemanta or winter; the Kuruvaka (crimson amaranth) in Vasanta, or spring; the Śiríśha (Mimosa) in the hot months, or Gríshma; and the Nípa or Kadamba, at the setting in of the rains. While the sole occupation of the goddesses is said to be pleasure and dress, we cannot help being pleased with the simplicity and propriety of taste which gives to the graceful ornaments of nature so prominent a part in the decoration of feminine beauty.—WILSON.

Yama—(*Page* 755 *after mythology in line* 2 *Add.*) Indeed he combines the offices of Pluto and Rhadamanthus.

Yama—(*Add at Page.* 748.) Yama is also one of the Lokapalas, or guardians of the world; his district is the South.

Yatudhanas—A designation given in the Rig-Veda to a class like the Dasyus and Rákshasas, all of whom are described as destitute of or averse to religious ceremonies, practising different rites, haters of prayer, inhuman, godless, ferocious-looking or with fierce eyes; as flesh-eaters of human and of horse-flesh, as monstrous in form, and possessed of magical or super-human powers.—MUIR, II, 418. Yet Vasishtha himself, the very type of the Aryan brahman, when in feud with Viṣvámitra, is called not only an enemy, but a Yátudhána, and other names, which in common parlance, are only bestowed on barbarian savages and evil spirits,—II, 389. In the Rig-Veda we read 'the Yátudhánas who gloat on the bloody flesh of men or horses, and steal the milk of the cow, O Agni, cut off their heads with thy fiery sword.'—*Ib.* 391.

Yaugandharayana—(Yaugandharáyana), the chief minister of king Vatsa.

Yavanas—(*Add at Page* 749). "The term Yavanas is in modern times applied to Mahomedans of every description; but in works prior to the Mahomedan era, some other people must be intended. The interpretation of the word by Sir W. Jones is, Ionians or Asiatic Greeks; and there are some considerations in its favour, although the chief argument in its behalf is the difficulty of attaching it to any other people.—WILSON.

Yavistha—The ever-young; a name of Agni.

Yugadya—(Yugádyá), full moon of Mághu (14th February). Bathing and feasting, and the offering of sesamum seeds to the manes, are enjoined on the full moon of Mágha, and it is also held in additional honour as the anniversary of the commencement of the Kali Yug, or present age of the world, the age of impurity.

Yupaksha—(Yupáksha), one of Rávaṇa's nobles; the first who spoke to Kumbhakarna, after they had succeeded in awaking the dull-brained giant.

Yupakhya—(Yupákhya), one of the five warriors whom Rávaṇa sent against Hanumán; but the gigantic Ape tore up a lofty palm tree and beat down his weapons and then himself, so that he was soon in Yama's world.—I. E.

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